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In this issue:

Six Big Baseball Articles



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99

- Athletic Tan
- Straight Shank



42X

- Soft Toe
- Yellowback Kangaroo
- Straight Shank



- Soft Toe
- Athletic Tan
- Straight Shank



42X

- Soft Toe
- Athletic Tan
- Straight Shank
- DO NOT SOLE



ZT

- Soft Toe
- Yellowback Kangaroo
- Straight Shank



P

- Hard Toe
- Athletic Tan
- Straight Shank



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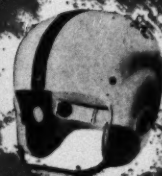
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VOLUME 23 • NUMBER 8 • APRIL

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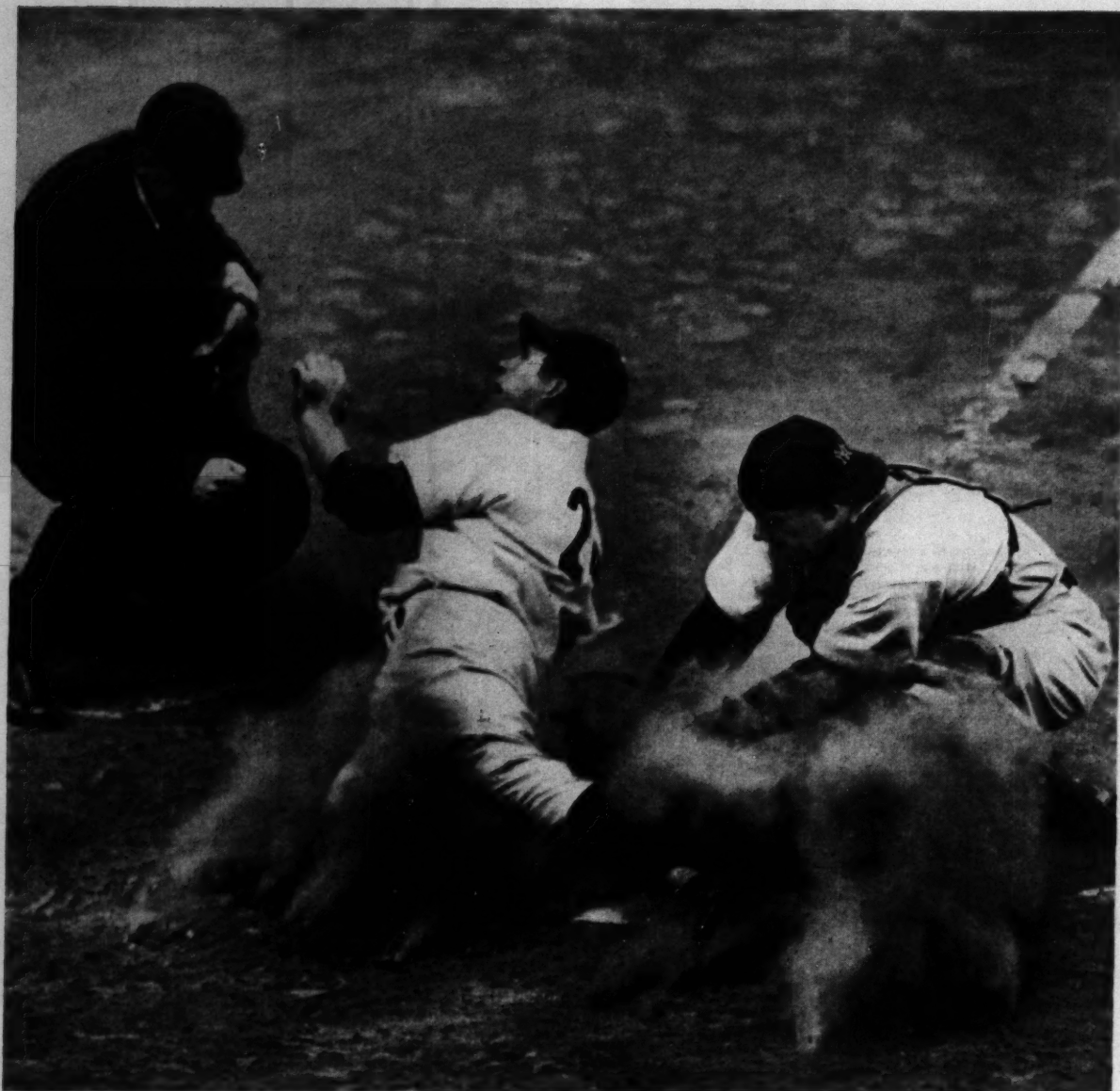
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# The EPC unloads a bomb

**H**IGH school administrators from Albuquerque to Zanesville are still buzzing over the genteel bomb dropped by the Educational Policies Commission at the annual convention of the American Association of School Administrators in Atlantic City.

The EPC—which is an offspring of the AASA and the NEA—prepares, publishes, and disseminates recommended policy for American education. On the Ides of February last, they unloaded a report of a three-year study of interscholastic athletics. And the detonation was heard 'round the athletic world.

The report—a 116-page booklet titled, *School Athletics: Problems and Policies*—is a strangely deceptive document remindful of a neatly executed bootleg play. It unfolds innocently enough and then, before you know it, is running like crazy in an unexpected direction.

Written temperately and pedantically, it starts out by paying handsome tribute to the physical, mental, moral, and social values of athletics. Captivated by these benefits, it then recommends a substantial program of athletics-for-all.

If the EPC had left it at that, the report probably would have received a standing ovation—and then been consigned to the limbo along with all the other well-intentioned but unrealistic exegeses on varsity athletics.

But all this was just a warm-up. Continuing in that simple, pedantic vein, the report goes on to recommend "improvements" in the athletic set-up. It suggests that high schools:

1. Eliminate leagues and championships which involve highly organized competition.

2. Eliminate tournaments, long seasons, and bowl games.

3. Eliminate travel beyond the immediate neighborhood.

4. Play games only on school or public property.

5. Subordinate varsity programs to intramural sports-for-all programs.

6. Place interscholastic athletics under state control.

7. Take the athletic programs out of the high-pressure competition and spectator-sports class and make them an integral part of the all-around educational set-up.

Some of this is incendiary stuff, and you can hardly blame our athletic administrators for seeing red. The argumentative line seems ominously reminiscent of that school of thought which rejects the varsity-team concept. Sure, athletics are fine, BUT . . . Sure, varsity teams are fine, BUT . . . Sure, athletic associations are doing a fine job, BUT . . .

**T**HE intentions of the EPC are burningly sincere, honest, and admirable. But their suggestions simply aren't attuned to the times and in many instances are extremely naive and superficial.

Judging from their recommendations, the EPC must feel that the interscholastic program is running wild without control. This is clearly indicated by their recommended "eliminations"—tournaments, excessive travel, long seasons, bowl games, etc.

They don't seem to realize that our state high school athletic associations and the National Federation are doing a tremendous job of developing and promoting a sound, sensible, PRACTICAL code of regulations with regard to travel, athlete's age, length of season, bowl games, awards, etc.

The EPC doesn't understand that the few tournaments permitted aren't extra appendages to the season—they are planned parts of the normal season.

Everybody deplores the execrable by-products of the varsity program. Nobody likes riots in the stands, attacks on officials, dirty playing, and over-emphasis on winning. But the thing to remember is that these are NOT indigenous to varsity sports. They're merely occasional excesses which must be—and are being—fought on the local level.

**S**UBORDINATING varsity sports to intramurals would be a sad mistake. Varsity teams dramatize the sport and stimulate more kids to play the game. They also cement the bond between school and community, build valuable leadership qualities, and prepare boys for our competitive, democratic society. They do this to a degree impossible to attain under an intramural set-up.

It's also essential to remember that the so-called "big time" varsity sports, like football and basketball, bring in a lot of revenue—ALL of which goes to support sports that don't make money, as well as the regular physical education program.

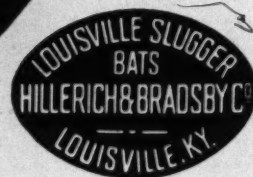
If interscholastic athletics are deemphasized in the manner suggested, where would the money come from? From extra taxes? From extra levies on the student body? From the city or state? We doubt it. Can you imagine how the tax-paying citizenry would respond to that!

The EPC intimates that all the "evils" of big-time athletics can be wiped out by putting the program under state control. This type of philosophy is disturbing. It insinuates that only the state can solve a problem; that any independent group of educators, even when equipped with the right sort of power (like a state high school association), cannot effectively do the job. ONLY the all-powerful state can get things done.

(Concluded on page 51)



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# SACRIFICE BUNTING

By **LARRY PANCIERA** and **STAN WARD**

*University of Connecticut*



FIG. 1, stance for complete plate coverage.

**I**N recent years, the sacrifice bunt has become the poor relation of the offensive baseball family, with the result that many games are being lost that might well have been won.

The reasons for this fall broadly into three classifications. First, too many players and coaches have become indifferent to it. In this era of the long ball and the big inning, they don't think the bunt pays off.

Second, many players don't observe the proper form in bunting practice and their careless habits are carried over to game conditions.

Third, pitchers contribute to the

defection by easing up while throwing batting practice, and thus fail to simulate game conditions (where the bunter usually sees the high hard one in sacrifice situations).

The sacrificer's primary task is advance the runner or runners. The batter who thinks too much about reaching first while attempting to advance the runner will often fail to perform either task satisfactorily.

So, in discussing the fundamentals of the sacrifice bunt, it must be born in mind that it is exactly that—the bunter giving himself up to move the runner or runners ahead a base.

We feel that bunting is funda-

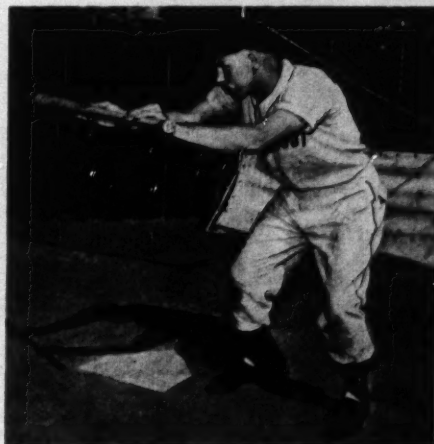
mentally simple. All the player has to do is line the bat up with the ball, and the bat will do the rest.

In Fig. 1, our player has assumed the bunting stance. As a right handed hitter, he has pivoted on his left foot and brought his right foot as nearly parallel with his left as possible. His right foot is also practically on line with the front of the plate and as near to the inside edge as possible, thus giving him complete plate coverage. If left handed, he would pivot on his right foot and bring his left foot to the parallel position.

(Concluded on page 48)

FIG. 3, setting the bat for a bunt down the first base line. The left arm is extended slightly and the right arm is flexed.

FIG. 4, proper way to bunt down third base line. The change in direction is accomplished by the angle of the bat rather than by any action of the bunter.



# Basic Cut-Off Plays

By JIM MALLORY

Ex-Cardinals and Giants  
Coach, East Carolina College

**B**ASEBALL defense is predicated on the straight-line theory—getting as many men as possible in a straight line so that it's practically impossible for the ball to go through.

Cut-off plays are the backbone of good team defense. When the opponents start running the bases, it's imperative for the defense to know exactly *where* to go and *what* to do. They cannot afford to make any mistakes. Mistakes prolong rallies and cost you the close ones.

Some teams use the pitcher exclusively as their cut-off man. I'm opposed to this for several reasons: (1) he's not an infielder, (2) he

doesn't take infield practice, and consequently (3) he cannot field the ball as well as one.

There's also an element of danger. The pitcher might field the ball in an unnatural position and make a snap throw which could injure his arm.

Some high school teams, for simplicity's sake, employ the first baseman exclusively as their cut-off man. This is all right except when he's playing back. In this contingency, he can't possibly get to the plate in time to handle a sharp single to left.

At East Carolina, we use our third baseman and first baseman as our cut-off men. The third baseman is the cut-off man on a single to left field, and on a fly ball to left with a man on third, or men on second and third. (Some teams use the first baseman on fly balls to left field. I prefer the third baseman.)

On all other situations, where there's a possible play at home, the first baseman acts as the cut-off man.

Outside of extra base hits, where you have a relay man, there actually are only two cut-off plays. One is with a man on first or second, or men on second and third. The other is with men on first and second, and the resulting base hit gives you a possible play at every base. We always ignore the man on third, as

he'll score easily on a hit. We call these two plays the "single cut-off situation" and the "double cut-off situation."

The only problem you run into is on the double cut-off situation where the batter singles to center or right field. First base is left open. However, I'd much rather leave first base open than any other base. If the outfielders throw the ball low and hard, the first baseman can still prevent the runners from advancing.

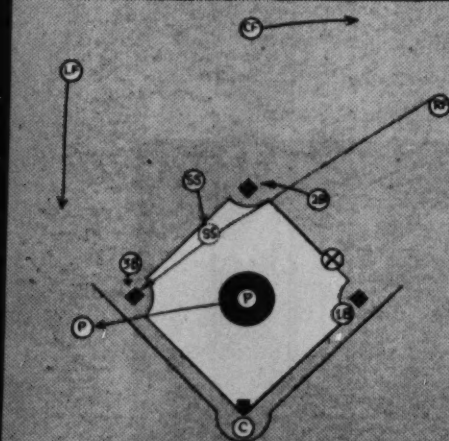
Now let's take up the proper position of each man in the different play situations.

**Diag. 1: Single to Right or Center Field with First Base Occupied.**

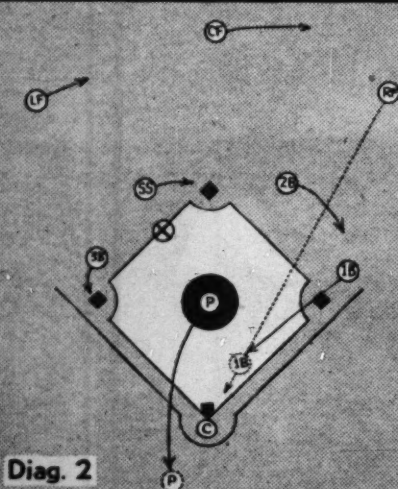
First baseman covers first. Second baseman covers second. Shortstop lines up the throw to third. He assumes a position so that the ball, if passing him shoulder high, will take one bounce into the third baseman's glove. If the third baseman wants the ball to go through, he says nothing. If he wants the throw cut off, he yells, "Cut it!" Third baseman covers third. Pitcher backs up third. He must get back 40 to 50 feet, no less. Left fielder backs up the play. The only difference on a single to left field is that the pitcher moves more up the line toward home.

**Diag. 2: Single to Right or Center Field with Second Base Occupied.**

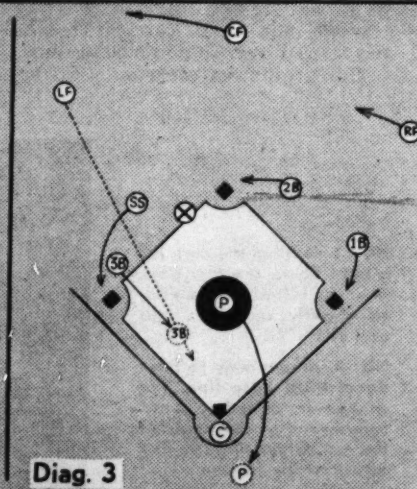
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Diag. 1



Diag. 2



Diag. 3

Diag. 1, Single to Right or Center  
With Man on First

Diag. 2, Single to Right or Center  
With Man on Second

Diag. 3, Single to Left Field  
With Man on Second





By PEE WEE REESE

Brooklyn Dodgers

The peerless Dodger shortstop offers a perfect demonstration of how to field the average ground ball. From an alert, balanced crouch with hands on knees and eyes trained on the batter (No. 1), Pee Wee can move quickly in any direction. In this case, the ball is hit directly at him. So Reese takes a step in for it. Keeping his tail low—a vital fundamental in fielding—he fields the ball with both hands out in front of his body opposite the front foot. Note how the back of his glove touches the ground—another important fielding essential. Having the time, Pee Wee takes a short hop on his right foot for momentum, steps directly toward first, and brings the ball back for what will be a free, loose, overhand throw.

## “How I Play Shortstop”

**I**F you pinned me in a corner, I would say the three important ways of learning my job are: 1—IMITATE; 2—THINK; and 3—PRACTICE.

They tell me you can't learn to be a shortstop if you don't own a strong throwing arm (because the job requires the longest throw in the infield), sure hands, average or better running ability, a supple body and an alert mind.

It would be nice to have all these qualities, but some pretty good shortstops have been faulted on some of these points. There are fellows with the spirit and determination of Solly Hemus and Eddie Stanky who pulled themselves up by their own boot-straps.

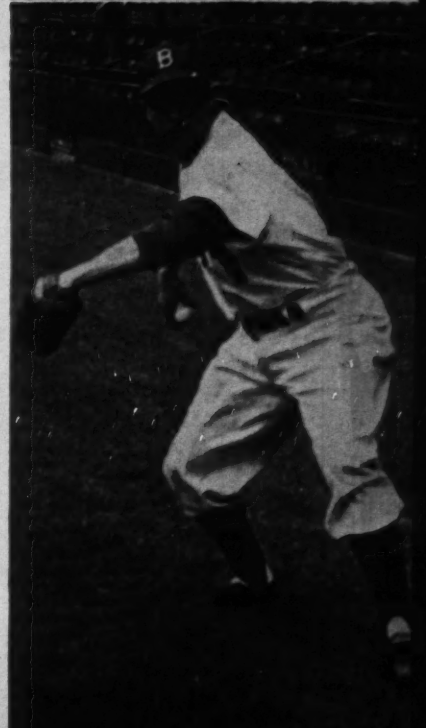
I know I didn't think I could make even my high school team back in Louisville, Ky. The coach finally persuaded me that I wasn't too small, and I should try out. It developed that he talked me into quite a career!

So—don't be shy about trying. If they tell you you're not tall enough, tell them about little Phil Rizzuto of

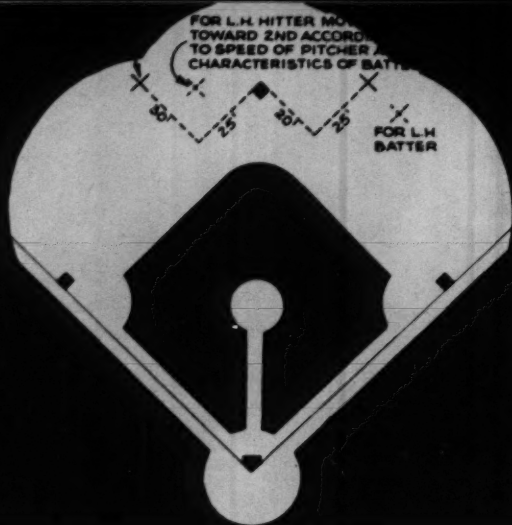
the Yankees. If they tell you your arm can't propel the ball like a shotgun, remind them how Marty Marion (one of the greatest) got it away fast, but always flipped it, without too much zing. If they tell you that you kick too many balls, tell them about me—I booted and wild-threw many a ball game away as a kid shortstop, even after I arrived in the major leagues with the Dodgers. But I always gave it the old try. I never got discouraged.

Now, about IMITATING. I've never been ashamed to ape the stars in baseball, and I'm telling you now that I copied Eddie Miller's style. He was always a great fielder. His big point always was: STAY LOW. He meant you would never be surprised if a ball didn't “come up” to you at the last minute, but hugged the ground instead.

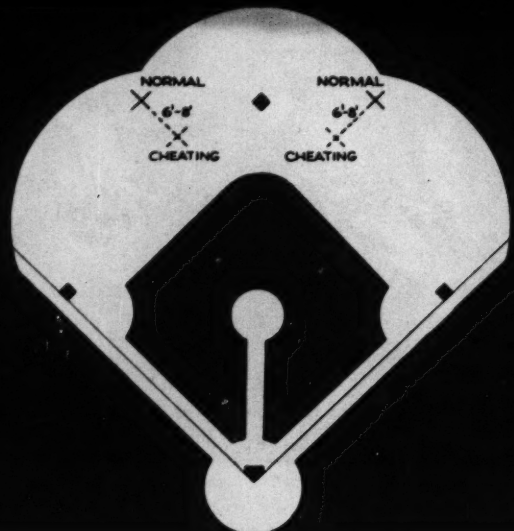
They used to call Eddie “The Crab,” because he moved along the ground that way—always crouched low. Eddie used to show me the back of his glove hand. It was always dirty. That was because he laid his  
(Continued on page 40)



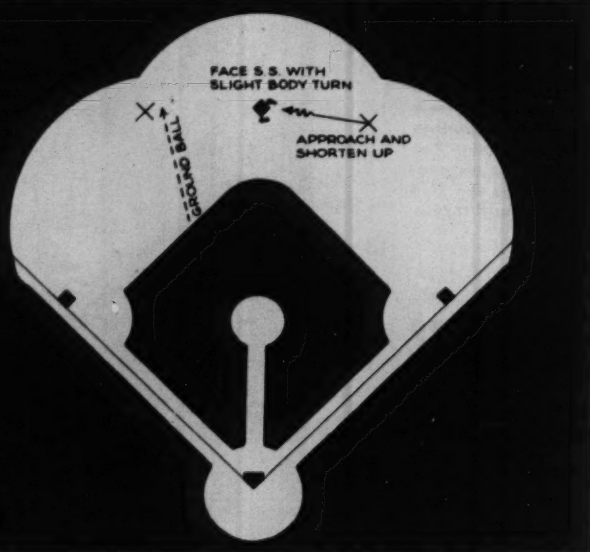




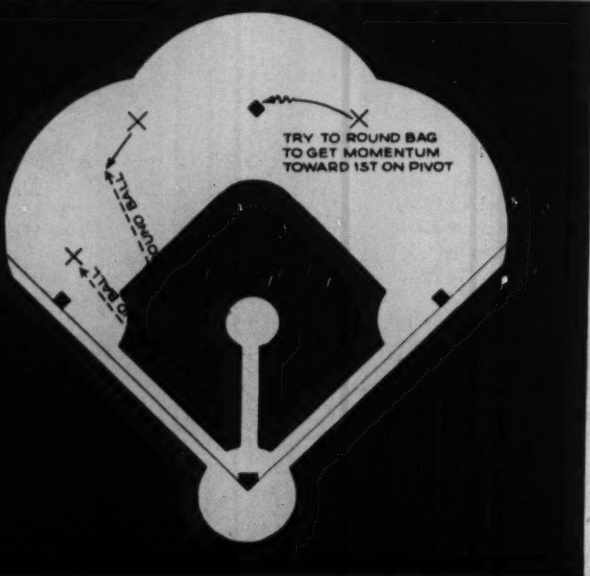
Normal deployment of shortstop and second baseman with nobody on base and a right-handed batter at the plate.



"Cheating"—moving in toward baseline (not toward bag) —with a man on first and a double play in the offing.



Second baseman gets to bag as fast as possible, shortening steps during last 6 to 8', ready to shift either way.



By **ROBERT M. WREN**  
Coach, Ohio University

## DOUBLING

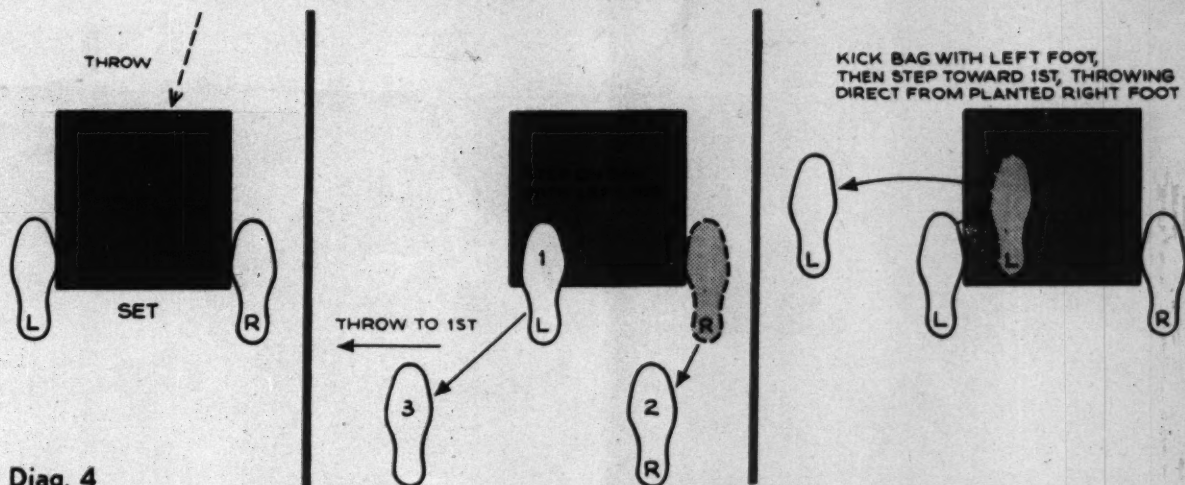
**P**ERHAPS the most important and difficult defensive maneuver in baseball is the double play that goes either from (1) third to second to first, (2) shortstop to second to first, or (3) second to shortstop to first.

This is the bread-and-butter play of the infield, and combinations that can reel 'em off quickly and surely add at least 20% to a pitcher's effectiveness.

A miscue is fatal, since it frequently serves to prolong an enemy rally. These miscues are usually caused by:

1. Going for two outs too rapidly, especially when the possibility is dim.
2. Trying to throw to second before actually picking up the ball, thereby booting it.
3. Hurrying the throw, with the result that it usually winds up in the right or left field bullpen.
4. Getting to the bag too late and not being under control upon arrival.

◀ Rounding into bag when ball is fielded far to right of ss or by 3rd baseman, to gain momentum toward 1st on pivot.

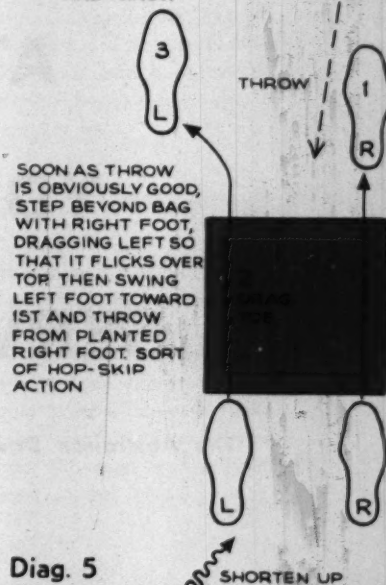


**Footwork of second baseman after arrival at bag: left—initial straddling position; center—taking good throw, hitting bag with left foot and stepping back with right; right—kicking bag with left toe, throw off right foot.**

**Drag-flick pivot where man catches ball with right foot beyond bag and at same time flicks top of bag with left toe.**

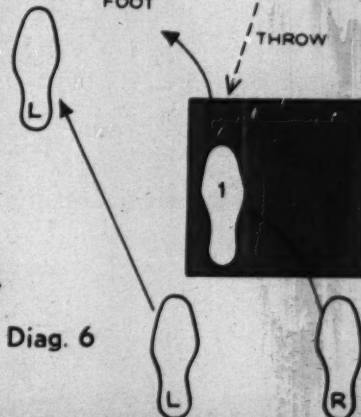
TRY TO RECEIVE THROW ON  
3RD BASE SIDE OF BAG.  
SAVE A FEW STEPS.

**TOWARD 1ST  
AND THROW**



Diag. 5  SHORTEN UP

STEP ON INSIDE OF BAG  
WITH RIGHT FOOT, PIVOT  
AND THROW OFF RIGHT  
FOOT



**Good simple pivot where baseman steps on inside of bag with right foot and then pivots and throws off this member.**

# THEM UP

5. Making an unnecessary throw to first when there's no chance to double the man up.

Before entrusting infielders with the responsibility of making double plays, coaches should see that the boys fully understand the play from both the mental and mechanical standpoints. The infielders should first be taught to consider the following mental factors:

1. Their defensive position before the ball is hit—how far should they “cheat,” i.e., move closer to the bag?

**Diag. 1.** This should be done by moving two or three steps in toward the base-line, not directly toward the bag. Moving toward the bag opens holes to the right of shortstop and to the left of second base.

2. Who is pitching—how fast or slow, and type of pitches being thrown? This will inform the infielders whether to move laterally right or left.

3. How fast are the batter and base runners? If the hitter is exceptionally fast, you won't have

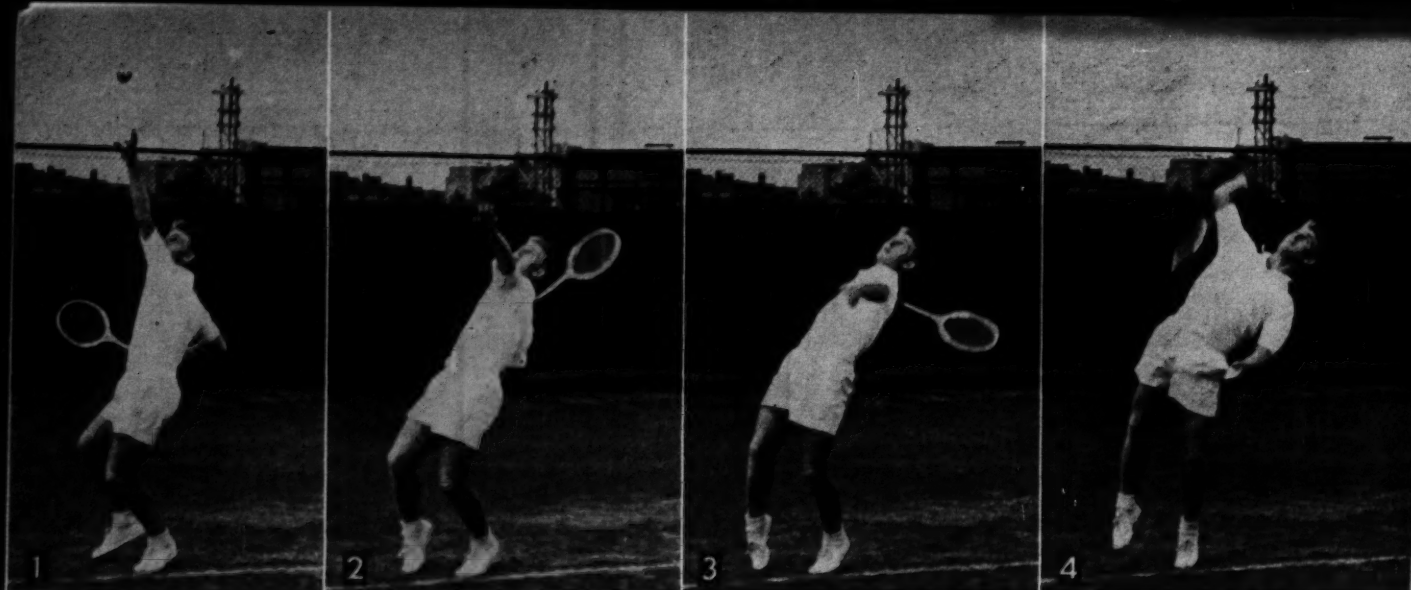
much chance of doubling him on an average ground ball. So make sure to avoid the unnecessary throw.

4. The score and the inning. An attempt at a rapid-fire double play late in the game when four or five runs ahead isn't good baseball. "Get the lead man sure"—the sure force-out—is an expression that can't be repeated often enough.

5. How hard the ball is hit on the ground, where and how far the infielder must move for it. If the ball is hit slow, the second baseman should hold the ball after the force-out. If, with men on first and second, a slow grounder is hit to short, the second baseman may take the short-stop's throw and rifle to third in an effort to pick off the man rounding the bag.

This often is a better play than a throw to first that has no chance of getting the batter. *Caution:* The second baseman should always make sure the third baseman is on the bag and ready for the play.

(Continued on page 46)

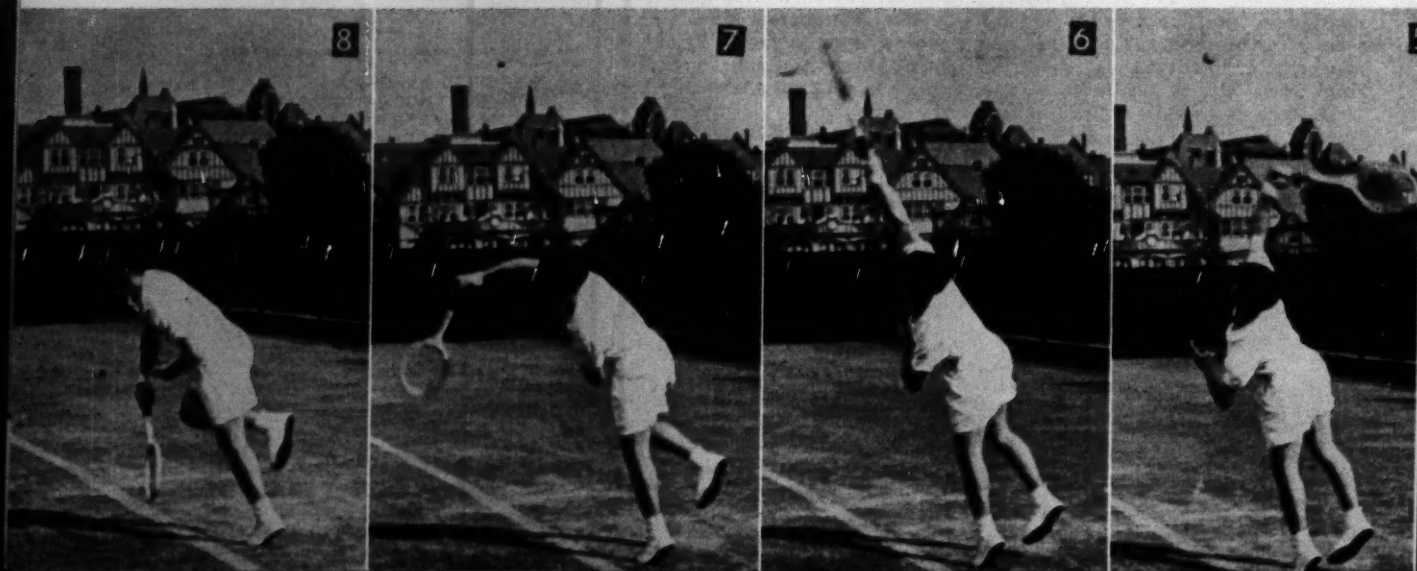


# AT YOUR SERVICE!

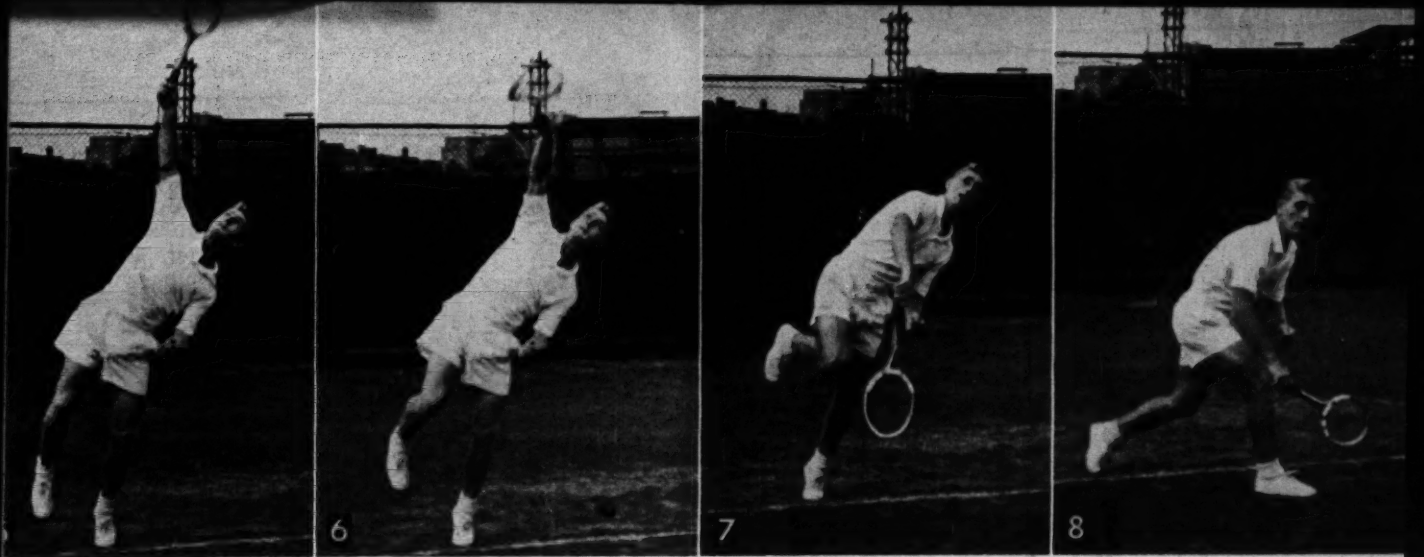
*The Australian Davis Cup Champions*

**LEW HOAD** An overwhelmingly powerful stroke, perhaps the hardest in the world, Lew Hoad's blasting service is beautifully depicted in these exclusive Scholastic Coach photos—taken at last year's national singles championships. The young Aussie assumes the classic serving position with his left foot just behind the baseline at about a 45° angle and his right foot about a foot behind and slightly to the right. As he tosses up the ball (No. 1), the body is rocked back in typical "big" serve fashion. The ball is tossed as

**KEN ROSEWALL** Where husky Hoad overpowers his opponents, Rosewall beats them on guile—and beautiful ground strokes. Hoad's service is a cannonball, Rosewall's is a moderately paced stroke with lots of "stuff." His twisting service is depicted here—as executed under actual match conditions. Rosewall's starting stance differs from Hoad's in that he sets up a bit farther from the baseline with his feet a little wider apart. Note how the weight is shifted back as the ball is tossed up (No. 1), and then is





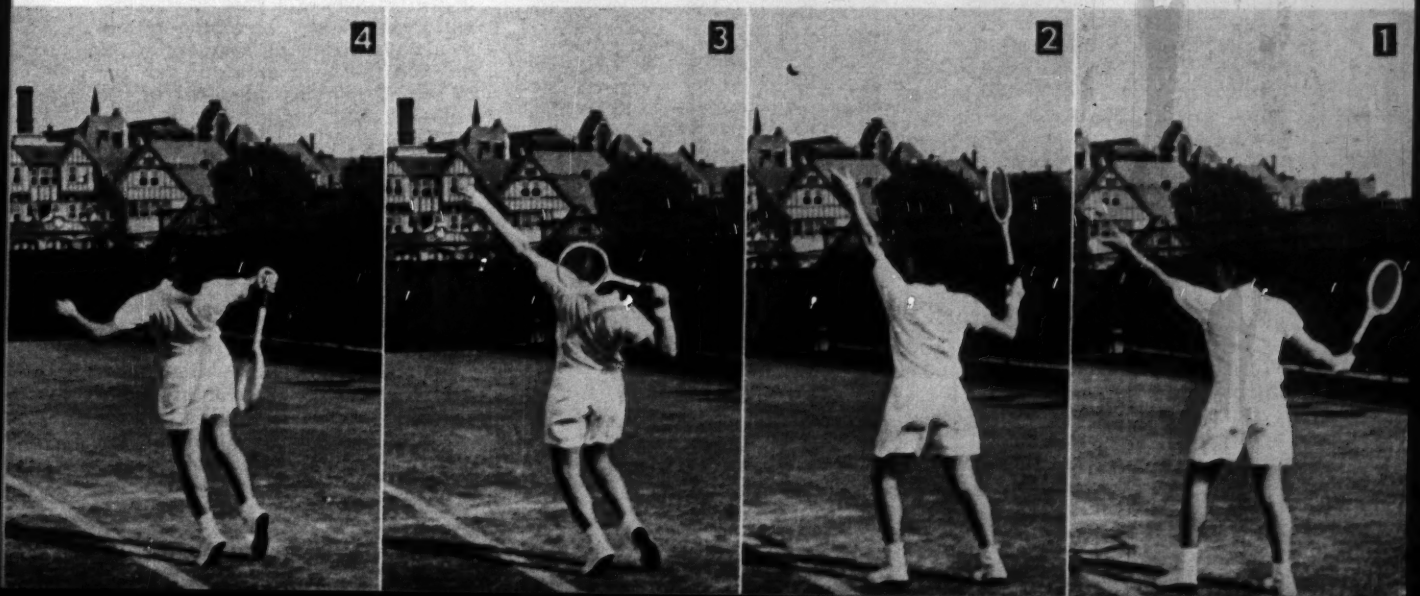


high as can be comfortably reached, a little out in front. The head and shoulders are leaned back and the knees are flexed (Nos. 2-3), as the racket is brought down, out to the right, and all the ways back—almost touching the back. (This final stage of the backswing, which normally would follow photo No. 3, is omitted here since the racket was blocked out by the body due to the camera angle.) The racket is then swung forward very fast with the weight exploding behind it (No. 4). The knees straighten out and the

ball is met at the topmost point with a full extension of the arm (No. 5). The racket is almost flat at contact and follows through to the left side, with the weight flowing forward into the court (Nos. 7-8). If Hoad seems a bit off-balance in the last picture, you can attribute it to the fact that he wasn't thinking of defense—this being a practice serve. Note how Hoad's eyes remain glued to the ball and how his front (left) foot stays anchored from beginning to end—a fundamental principle of good serving form.

brought forward as the stroke progresses (Nos. 2-4). Also note how the knees properly flex (No. 3) and how the racket is brought back so that it almost touches the back (No. 4). This is how Hoad's backswing would have looked if the camera had caught it from another angle. It's interesting to study the relative positioning of ball and body. In No. 2, it's apparent that Rosewall has tossed the ball a bit farther forward than is the standard practice. Yet at contact (between Nos. 5 and 6) the ball-body relationship

seems pretty standard. What's happened? It would appear, from the angle of Rosewall's body, that he employs more forward lean than the average player. Contacting the ball out in front like this produces more spin and less speed. Since Rosewall's service is predicated on placement and deception, the toss and lean could be considered standard operating procedure for him. Note that his racket finishes on the same side it started from (attesting to the twist) and that Rosewall is under perfect control (No. 8).





## MAKING of a CHAMPION

**W**HEN Allen Morris matriculated at Presbyterian in 1951, he had a serve that was considered fairly good. Nevertheless, I felt that he could do a lot more with it in terms of speed, and that it lacked consistency and flexibility.

Morris had neither an American twist nor a slice service. He hit his second serve about the same way as he did his first, only slightly easier.

Technically, the serve had four faults: (1) Morris contacted the ball too far back and too much over his head for a flat service; (2) he had a slight hitch in his action, instead of a continuous motion; (3) he swung the racket too far behind his head; and (4) he didn't go out on the ball.

At the start, it seemed that the simplest approach would be to add an American twist to his serving equipment. Now, the American twist is a valuable serve. But it takes time to develop, calling as it does for a glancing blow at the ball. We got something out of this, but not much. Morris wasn't able to get much spin or speed on it, and an American twist must carry speed or it's a sitting duck for the receiver.

The second fall we started to change the serve, first of all cutting down on the size of the swing and eliminating the hitch. What we wanted was a smooth, continuous, effortless action from start to finish.

When working on the flat serve, I suggested that Morris throw the ball more toward his right sideline and a little more in front of him. This enabled him to hit the ball more over his right shoulder and to bring his weight into the shot. We also worked on the racket reaching out after the ball.

During this period we also added a slice service.

His serve, however, remained

spotty in his college matches and during a large part of the summer. About a week before the National Championships, we decided to do a major overhaul job on the serve. We opened his stance, changed his grip, and had him use very little body rotation in the backswing.

All these changes increased his hitting area tremendously, and many nice things were said about Morris' serve after the Rose match. Mercer Beaseley called it one of the two fastest serves in tennis today. (Hoad's is the other one.) Personally, I like to refer to the game in which Morris aced Rose five consecutive times in the deuce court.

From the beginning we knew the volley was going to give us trouble. But we didn't count on it being as perplexing a problem as it turned out to be. The net position was a new one for Morris. He was completely at sea in the forecourt. He came in too slowly on short balls, positioned himself poorly, then swung far too much on the shot.

Because we knew we had to cut down on the amount of swinging in the volley, we decided to eliminate it completely by working on the block or punch volley. This volley is made over a very short area. There's no backswing and very little forward motion of the racket. The racket is supposed to stop its forward motion on contact with the ball. Speed is obtained through the weight shift.

This type of volley is made from the elbow, through the forearm. (The foregoing applies to both forehand and backhand volley.) In both cases, the shot is made well out in front with a full Eastern grip.

By **JIM LEIGHTON, Jr.**

*Tennis Coach, Presbyterian College*

We worked on this volley the first year, but with little results. The finesse was too difficult for Morris to acquire quickly; and consequently his volley was a great drawback during his first summer of play.

The second fall we decided to experiment with a Continental volley. This is more of a stroked, sliced type of shot. We changed the grip to Continental and tried to work the volley out this way. In the Continental volley, the racket starts more above the ball and slices through it as though you were digging a hole in the court at a spot a little ahead of where you contact the ball.

This, however, did not produce the results we wanted, and we went back to the Eastern grip before the matches started.

There is, of course, much more to volleying than the actual technicalities of making the shot. There are many tricks to sound forecourt play. The short ball should be handled with a short backswing and a short follow through. The reason for the former is that the ball should be hit on the run, and this alone provides sufficient impetus for the shot without a full backswing. The reason for the latter is preparedness for the volley.

### CORRECT POSITIONING

We worked on short balls and added to it correct positioning for the volley. This involves following the flight of the ball in, always tending toward the side to which the ball has been driven. I believe that positioning oneself in the middle of the court at the net makes the down-the-line passing shot too difficult to get.

Morris had a bad habit of trying to thread a needle with his volley, and I warned him from time to time to always make the easy volley, to hit into the open area and not try to wrong-foot his opponent in the volley.

The poor volleyer often feels that the first volley must be put away. This isn't necessarily so. It's far better to play it safely and soundly and then cut off the second passing shot or put away the lob, than to risk error by taking chances with it.

While attempting to develop the volley, we also took up the overhead. A helpful hint here is cutting down the full service swing. Actually, there's little that can be taught on the overhead. A good service swing plus proper positioning is the answer. You can, of course, usually



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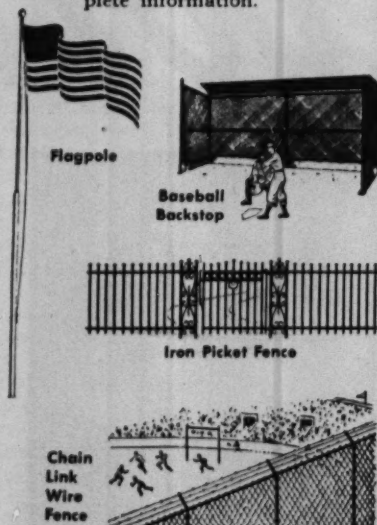
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hit down into the ball rather than up into it as on the service.

This covers the major portion of Morris' stroking instruction up to the Rose match. In addition to all this, we took hundreds of feet of film of Morris hitting the ball. I consider this one of the most helpful methods of instruction available, and in Morris' case it proved invaluable because he often profited more quickly from actually seeing his errors than from being told about them.

After his last summer season of play, I asked Morris to write a report on every important match he had played and another on the direction his future instruction should take. I also wrote a report on the latter and we put the two of them together in a five-hour session.

We then outlined the following points for concentration in fall practice: (1) net game, (2) footwork, (3) touching up the ground strokes, (4) return of service, (5) service, (6) steadiness, (7) finesse phases of game other than volley—drop shot, offensive lob, dink shot, soft-angled shots.

We set to work on the volley first the past fall, getting in an hour a day as a minimum. We were still experimenting and getting nowhere until I finally moved him over toward Western on the forehand grip and went back to simple block volley. We left the backhand volley slightly sliced, but not broadly so.

We finally started to get results and we're both now confident that he has at last found himself in this department.

Morris was given roadwork and rope-jumping to improve his footwork. I also started him playing basketball. There's a close correlation between these two sports, I believe, and we're both convinced that it will help his court movement a great deal.

We made a minor change on the backhand grip, slightly away from Eastern toward the Continental side. His backhand is now getting to be a more flexible shot. From time to time, we review the fundamentals, knees bent, weight in, etc., highlighting one a day. On the forehand, we've worked on more of an inside-out swing and eliminated wrist action for the present.

We needed more consistency on the first serve, so we worked on that, adding a bit more overspin or plain topspin to it. The American twist serve needed more spin and more speed. This developed slowly. We were satisfied that his basic serve swing was right.

During this period, we also worked on defensive play somewhat, adding

**T**HIS is the last of three articles by Jim Leighton, Jr., talented tennis coach of Presbyterian College (Clinton, S. C.). In February, he outlined his unique hitting-area approach in tennis teaching, and last month he told exactly how he shaped the forehand and backhand strokes of his brilliant protege, Allen Morris.

chops and slices to both sides, and we added more finesse to his game through drop shots, soft-angled shots, etc.

At the end of the fall period, Morris and I were satisfied that we could move from stroke equipment to strategy and tactics. From time to time, he'll need touching up in the former but only occasionally. He can now stop worrying about *how* to hit the ball and concentrate on *where* and *when* to hit it.

On the basis of his play last summer, Morris' ranking was raised from 18th to 6th in the South, and he was ranked 26th nationally. He was sixth in line for Davis Cup appointment, the lineup being Tony Trabert, Vic Seixas, Ham Richardson, Bob Perry, Don Flye, and Morris. He was mentioned by Dr. S. Ellsworth Davenport, Jr., Treasurer of the U.S.L.T.A., as being one of the two Davis Cup prospects that particularly bear watching.

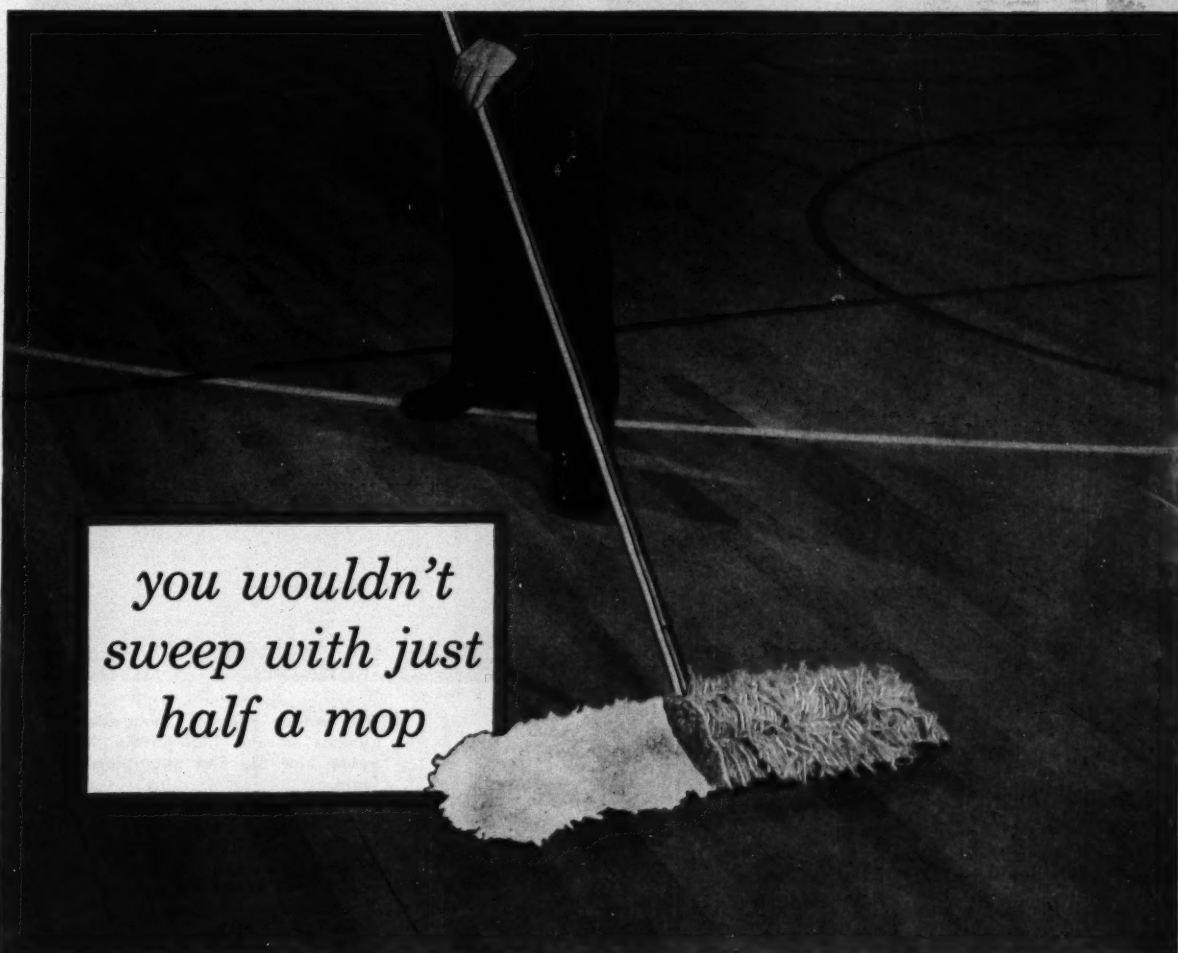
Time alone will tell whether Morris has the qualities of a champion. Certainly his phenomenal progress in the past two and a half years would suggest that his many enthusiasts are on sound ground.

If you have a boy with a strong desire to succeed in tennis, it will help to keep in mind the three qualities he must have to enable you to help him achieve his ambition: (1) he must be greatly responsive to your instruction, (2) he must love the game, and (3) he must have an endless willingness to work.

With these, it's a long climb to the top. Without them, it's a well-nigh impossible goal—no matter how much ability or desire to succeed he may have.

And, as in my own case with Morris, you'll find that whether he actually reaches his goal or not, the part you play as his coach will pay big dividends of satisfaction.

Whether Allen Morris becomes National Champion or merely ends his college career as one of the top college players in the country, my role in the task we have set for ourselves has been a happy one. It is an exciting and challenging experience, and one to be enjoyed every step of the way.



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By LLOYD T. DUFF, Assistant Coach, University of Pittsburgh

# HURDLING

## High and Low

**B**EGINNING coaches with scanty knowledge of hurdling techniques should clearly understand that "hurdling" embraces two distinct events—the high hurdles and the low hurdles. Each possesses a distinctive style and technique requiring a different teaching approach.

### HIGH HURDLING

Before delving into techniques, I'd like to discuss a certain point which has helped clarify my thinking on the event. Given the opportunity to choose between two boys of equal speed, coordination, and desire, all of us would pick the taller of the two as the lad "most likely to succeed."

This makes sense, of course, but not simply because of the advantage engendered by height. The factor

which would make the taller boy the better hurdler is that he is split higher.

A boy whose crotch is, say, 36 inches from the ground would have to rise only three inches to clear a hurdle. From a simple physics standpoint, the trajectory of an object which has to rise three inches would bring it to the ground sooner than another object of equal velocity which has to clear five inches. We all know that a runner cannot gain or maintain speed in the air. Therefore, the higher the split, the lower the trajectory and the faster the hurdler will get back on the ground.

My theory, then, is this: Tall or short, the hurdler must do everything he can to keep his crotch high while hurdling. A short hurdler can never attain a 7-4 or 11 ft. clearance (take-off to landing) of the hurdle

● The author himself demonstrates the niceties of the high-hurdle form that made him Big Ten champion at Ohio State.

No. 1: Dive has started as left foot hits ground. Left arm is coming up in preparation for downward sweep, and right knee is starting up with lower leg relaxed.

No. 2: Dive continues with full extension of left leg and foot. Again notice right knee leading with relaxed lower leg.

No. 3: Left arm reaching out directly in front of shoulder.

No. 4: Dive brings chest down on knee, left hand has reached farthest forward point and will start down.

No. 5: Lead leg is straight, though every effort was made to keep it slightly bent to allow faster snap-down to track.

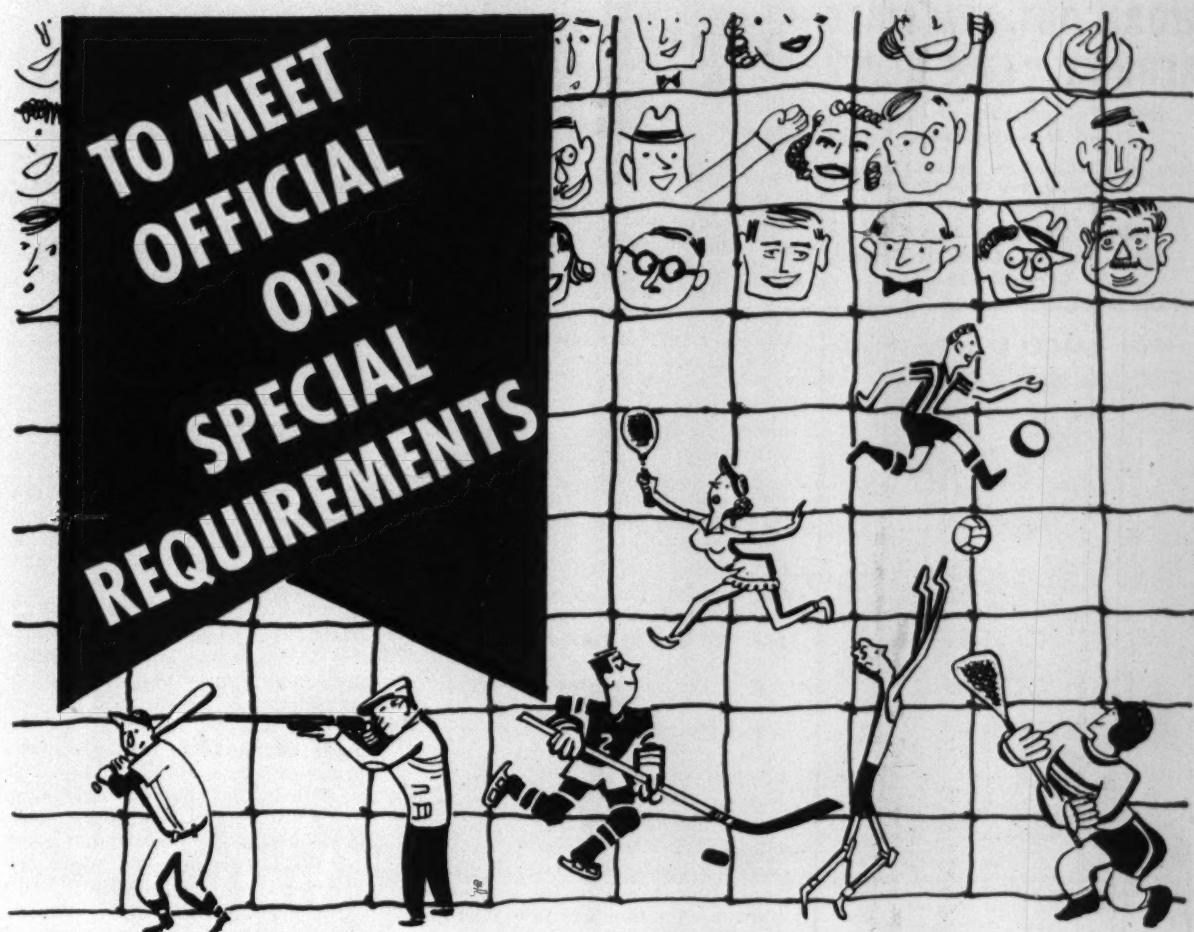
No. 6: Trailing leg comes through smoothly. Knee doesn't pull up to chest but pulls straight through to front. Left arm is relaxed, right arm is under control throughout.

No. 7: Dive puts weight over landing foot so that momentum isn't lost. Shoulders are still squared with track.

when traveling at the same speed as the tall hurdler.

With Dillard's speed and low crotch, he had to clear 13 ft. over the hurdle. The short hurdler should not strive to make an 11 ft. clearance, but simply to get to the ground as soon as possible. The higher his crotch is at the take-off the sooner he will get back to the ground.

Now you have my theory. The problem lies in applying it. Assuming that none of us is blessed with



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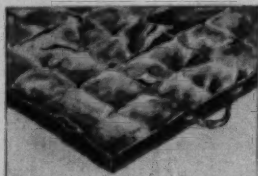
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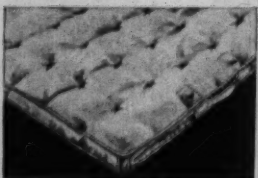
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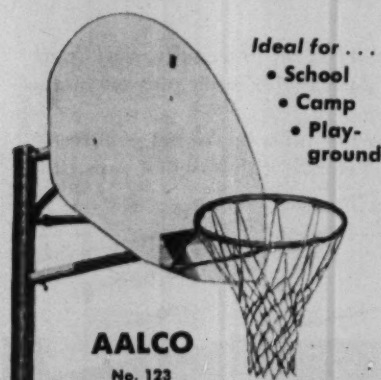


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a boy who has a 39-inch split, we can apply the following to all our hurdlers.

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Running on or taking off from the heels keeps the crotch low. So make sure your hurdlers take off from as high on their toes as possible.

The first hurdle is the big one for most athletes. The tendency is to continue to rise instead of getting back to the ground quickly. The reason for this goes back to the theory that the hurdler is still coming up from the start—his crotch is still rising.

Work with your boys to get them up to full running height by the fifth step, so that they can feel they're above the hurdle and coming down on it, rather than still coming up at the take-off. This, of course, applies equally to every hurdle, but the problem isn't as great after the first hurdle.

If I were to choose one word as the most important from all of the wonderful hurdle coaching I received from Larry Snyder it would be this: DIVE.

A hurdler doesn't jump, spring, or leap at a hurdle if he wants to stay low. He DIVES. The head and shoulders lead, aiming for a spot on the ground about five ft. on the far side of the hurdle. (On the first few attempts, they may actually hit that spot!) And, remember: To dive for that spot, the hurdler must feel that he's above the hurdle on the take-off.

It's well nigh impossible to dive and kick at the same time. Diving implies a powerful, driving motion FORWARD. Kicking is an upward motion, and if the lead leg is kicked or thrust at the hurdle it will tend to rise above it.

The lead leg, then, must not be kicked or swung up. The motion is with the knee, driving upward to the chest, which is driving down. Collision? Fine! If your hurdler hits his chest with his knee on every hurdle, he will be in the best possible position.

The lead leg action is similar to a bicycle motion with the knee bent. Once the knee has hit the chest, it drives straight toward the ground on the other side of the hurdle. Result: The foot is back on the ground with the leg in the proper position, not ahead of the hurdler where he must rise up over it, but under him where he can ride on over it.

Don't overlook this last point. If the leg hits in front of the body, there will be a slight hesitation while the body moves over to a point

**N**OW in his fourth year as assistant to Carl Olson at Pitt, Lloyd T. Duff possesses a most illustrious track background. He was runner-up in the national decathlon championships in 1946 and '47 and was track captain at Ohio State in 1948, where he set varsity records of 13.9 in the high hurdles and 13-11½ in the pole vault. He also set an all-time point total (16) record in the 1948 Big Ten Indoor meet, and won both the high and low hurdle crowns the following year.

where that leg can drive it forward.

Therefore, work on this lead leg motion. Your hurdler can dive at an imaginary hurdle, bringing the knee to his chest and snapping it back down to the ground. The lower leg remains relaxed during the lift. The knee is not locked.

Let me stress three more points. Another way to get the crotch higher is through the dive mentioned previously. If the upper body dives and approaches a horizontal position over the hurdle, the hips are no longer the pivot. The center of gravity moves forward and the hips rise as the head and shoulders go down.

This "tuck" position on top of the hurdle keeps the body from rising over the hurdle and will allow the front leg to be snapped down with more force.

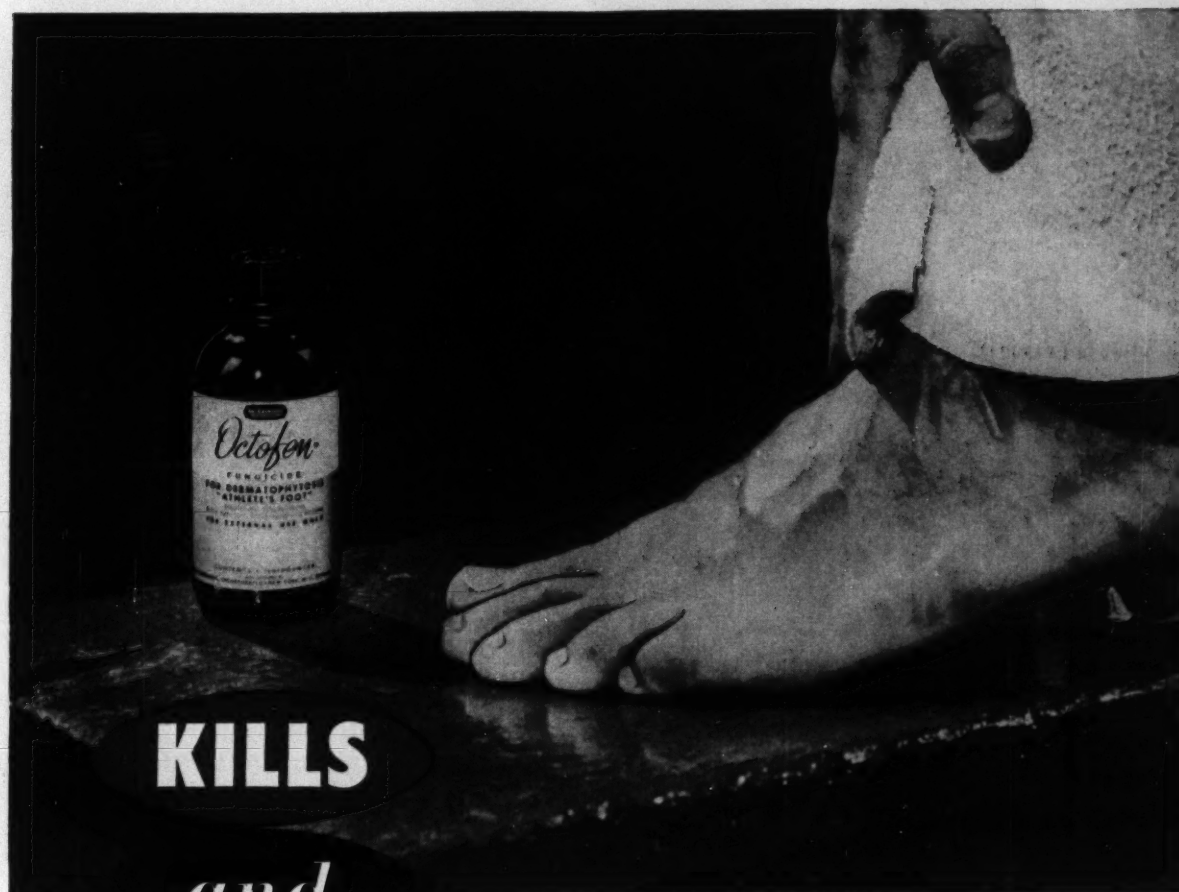
The motion of the arm opposing the lead leg is of extreme importance in a good tuck position and in keeping the body on balance over the hurdle. As the lead knee is driven up, the opposite arm should be brought straight forward, reached out and DOWN directly in front of the shoulder.

No attempt should be made to touch the toe. The hand should reach out as far as possible and sweep down past the foot. This keeps the shoulders level and helps pull the upper body into the dive.

The recovery is made with the elbow at shoulder height, and should come straight back just high enough to clear the trailing knee. Do not allow the lower arm to swing back outside the elbow, as this will pull the shoulder back with it and put the hurdler in an off-balance position in the landing.

The trailing leg is pulled through, not jerked. Its path should be just high enough to clear the hurdle and then on through to the front. Bringing the knee of the trailing leg up to the chest is simply lost motion.

The trailing leg can be the cause of an uneven gait between hurdles  
(Continued on page 42)



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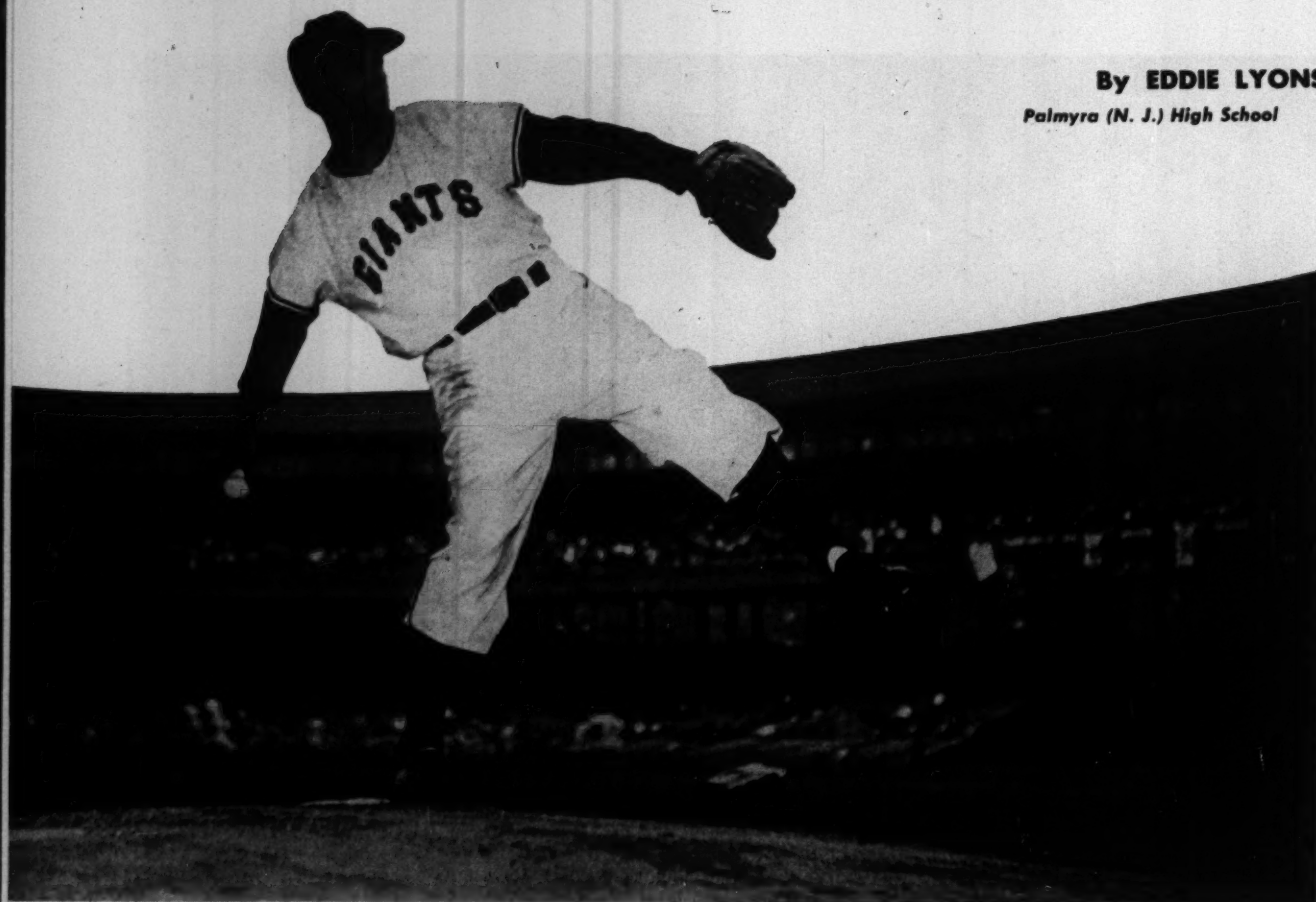
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By **EDDIE LYONS**

*Palmyra (N. J.) High School*

## The Four Phases of Control

**N**O matter how much speed or how much "stuff" a pitcher may possess, he's not going to be a winner if he can't control the ball. Control is the essence of pitching—the one indispensable ingredient.

Happily, it's within reach of most boys. Though a lad may not own a powerful arm that gives him natural speed or a loose wrist action that makes for a good curve ball, he can acquire control. All it takes is confidence, determination, and hard work.

Confidence is a psychological factor that helps the boy get the ball over the plate. If he hasn't any confidence when facing a hitter, he'll seldom get the ball over. How many pitchers are wild when warming up? Very few. It's when a batter steps into the box that confidence ebbs—and control goes.

This confidence can be attained only by throwing against hitters under game conditions. The boy must be made to realize that even the

greatest hitters average only one hit for every three times at bat. The percentage is with the pitcher. This line of reasoning should bolster his confidence. And this confidence plus determination will do wonders for his control.

Some pitchers are naturally wild. They're making mistakes that must be corrected. Hard work and good instruction will accomplish this. The first thing the boy should be taught is to always throw to a definite spot—even when casually warming up.

One of the most common mistakes in this respect is taking the eyes off the target. Some pitchers, when winding up, will look at third base, the ground, or in some other direction. This militates against control. The pitcher should always select a target and keep his eyes on it during his entire wind-up. The target may be the catcher's mitt, shoulder, knee, etc. The pitcher should practice until able to deliver the ball constantly to certain areas.

Another common pitching mistake is delivering the ball too high. This usually stems from an error in pitching form. Chances are the boy is throwing from an upright position.

To get the ball down within the strike area, the boy should be instructed to bend his back more so that the ball is released out in front of the body. The bending of the back will also assure the proper follow through.

A third mistake of young pitchers is not moving around on the rubber. If a pitcher is consistently wild inside or outside, he should not remain on the same spot on the rubber.

For example, if he's always throwing outside (to a right-handed hitter), he should move to the right side of the rubber. If he's throwing inside, he should move to the left. You'll be surprised to find how moving only a few inches on the pitching slab will help the boy's control.

There are four phases to control

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pitching. The elementary phase is being able to throw a strike with your fast ball whenever you want to. This is a basic pitching fundamental that must be mastered. In fact, a high school pitcher can win by just throwing strikes with a good fast ball. After this is acquired, the pitcher can branch out.

Eventually, he'll come up against batters who'll be able to hit a fast ball thrown down the middle. He'll then have to resort to something else. Which brings us to the second phase of control—the "up and down" aspect.

"Up" would be in the vicinity of the lettering on the chest. "Down" would be across the knees. Since many batters are weak against one or the other of these pitches, this type of control comes in very handy.

Generally speaking, hitters who take a long stride are weak on high pitches, while those with a short stride are less successful on low pitches. Letting the ball go on a higher plane than usual and releasing it a little sooner, will help in throwing high. Pitching low can be accomplished by holding on to the ball a little longer and releasing it out in front of the knees.

Incidentally, pitching low is effective with runners on base. Since the ball is usually beaten into the ground, the possibility of a double play is enhanced.

The third phase of control pitching is the "in and out" phase—being able to throw the ball over the inside or the outside of the plate within the strike area. This is harder to acquire, since you have a smaller area to work with than when pitching "up and down."

The fourth and final stage of control pitching is a combination of the second and third phases. There are four spots to throw to in order to reduce the hitter's efficiency to a minimum—inside low, outside low, inside high, and outside high.

Nothing but continual, intensive practice will produce this sort of control. While the high school pitcher doesn't really need this pin-point control, he should never stop striving for it. The way to achieve it is through building toward it. Master the elementary steps first, then move on up the control ladder.

Up to this point, we have spoken of control as it pertains to the fast ball. Let's now deal briefly with the curve ball. First and above all, the curve should be kept low. A high curve isn't effective. Coming right up in the batter's eyes, and not being as fast as the fast ball, it becomes fairly easy to hit. The curve should also be thrown away from the hitter, over the outside.

Curve-ball control must be achieved in the same manner as fast-ball control. First, you must concentrate on getting your curve over the plate. Secondly, concentrate on keeping it from the belt down. (The most effective spot is low on the outside corner.)

The proper way to curve the ball low and over is to hold on to it longer and release it out in front of the body. Bend the back and follow through. This will "pull" your curve ball down.

There's one more pitch that should be part of the boy's standard pitching equipment. This is the "change up," or change of pace; i.e., changing the speed of the fast ball to make it a little slower. The batter is usually thrown off stride when confronted with this pitch, and it usually plays havoc with his timing.

The change of pace should also be kept low. Any pitch that isn't thrown fast is ineffective when delivered high. The "change" shouldn't be thrown too slow. The pitcher should just take a little off his fast ball, concealing the "change" by throwing it with the same motion as the fast ball.

There are several ways to throw this pitch. A simple way is to use all four fingers on the ball, instead of two. The use of four fingers slows the ball down when it's released.

Another method is to drag the rear foot along the ground when releasing the ball. This normally slows the ball down and conceals the change-up.

In developing a "change," the pitcher must experiment until he finds a satisfactory way of throwing it. The same aforementioned developmental process must be followed—first learning to throw the "change" over the plate, then striving for more specific control. A boy who can control the three basic pitches (fast ball, curve, and change-up) can be successful against any type of hitter.

In closing, let's sum up what has been said:

A schoolboy pitcher should always concentrate on getting the ball over the plate. Then he can build his control by the enumerated steps. First, he should work with his fast ball so that he can throw strikes with it. Then he can go on to develop more delicate control. This same procedure can be followed with the curve ball and change of pace.

Young pitchers shouldn't fool around with the so-called "junk" pitches. CONTROL of the fast ball, curve, and change of pace will assure success on every level of competition.

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# Checking Baseball Players' Weaknesses

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## REPORT ON PLAYERS' WEAKNESSES

PLAYER	POS.	CLUB
(CHECK WHAT PLAYER CANNOT DO TO THE LEFT OF THE NUMBER.)		
<b>PITCHING</b>		
1. Control		
2. Holds (fingers) ball improperly		
3. Curve		
4. Slow Curve		
5. Change-up		
6. Covering first		
7. Fielding his position		
8. Fielding bunts		
9. Throwing to second on DP		
10. Concealing pitches		
11. Daylight play pivot		
12. (a) Rotation not good on fast ball		
(b) Rotation not good on curve ball		
13. Does not follow through		
14. Steps on heel upon release of ball		
15. Allows Baserunner too big a lead		
16. Does not stand on mound properly		
17. Does not keep eyes on target		
<b>INFIELD</b>		
1. Does not anticipate what to do with ball		
2. Feet too far apart		
3. Does not bend knees—tail too high		
4. Weight on heels		
5. Does not use cross-over step when breaking to sides		
6. Straightens up to throw all ways		
7. Fields ball too close to body		
8. Lets ball play him		
9. Fields ball on side too often		
10. Cannot make DP shortstop or second		
11. Tags poorly		
12. (a) Cannot go to his right		
(b) Cannot go to his left		
13. Takes too long to throw		
14. Steps to throw		
15. Does not make run-up play correctly		
16. Voice—Does not use voice to help teammate		
<b>CATCHING</b>		
1. Does not shift		
2. Takes too long to throw		
3. Steps to throw		
4. Needs work throwing on the double steal		
5. Cannot catch foul flies well		
6. Has trouble picking up bunts		
7. Catches one handed too often		
8. Must learn to block home plate		
9. Must learn to tag		
10. Must learn to block all pitches		
11. Needs work in removing mask		
12. Must learn to relax throwing hand when catching ball		
13. Must hide signs		
14. Could be better field general		
<b>OUTFIELD</b>		
1. Gets poor jump on ball		
2. Plays ground balls poorly		
3. (a) Does not know how to shade sun		
(b) Does not know how to use sun glasses		
4. Does not anticipate running speed of base runners or hitters		
5. Throws too high on throws to base and plate		
6. Does not back up bases		
7. Runs on heels when fielding flies		
8. Does not use voice to help out on fly balls		
9. Does not play rebounds off fences well.		
<b>BATTING</b>		
1. Does not know strike zone		
2. Overstrides		
3. Hitches		
4. Uppercuts		
5. Turns head		
6. Sweeps at ball		
7. Slaps at ball		
8. Guesses		
9. Steps in bucket		
10. Keeps hands too close to body		
11. Cannot hit curve		
12. Cannot hit change of speeds		
13. Cannot hit fast ball		
14. Cannot hit behind runner		
15. Is afraid of pitched ball		
16. Does not follow through		
<b>BUNTING</b>		
1. Squares around to bunt		
2. Does not give on bunt		
3. Fat end of the bat does not face pitcher		
4. Does not know how to push bunt		
5. Does not know how to drag bunt		
6. Bunts bad balls		
7. Commits himself too soon		
<b>BASE RUNNING</b>		
1. Does not cross over on steal		
2. Rounds bases too wide		
3. Does not take enough lead		
4. Lacks daring on base path		
5. Slides incorrectly (93 ft. slide)		
6. Slides late		
7. Slides only one way		
8. Does not know how to slide to break up a DP		
9. Uses poor judgement		
10. Runs with head down		
Report By .....		

By **MAL MALLETTE**, Former Pitcher, Brooklyn Dodgers

**A** DOCTOR who knows only that his patient feels sick will have difficulty effecting a cure. Similarly, a coach cannot cure a player's faults unless he knows what they are. That's where the check list of weaknesses comes in.

A check list is valuable for the important reason that all weaknesses aren't always apparent, even to the trained eye. Once these weaknesses are determined, many of them may be corrected through proper instruction and diligent practice.

Operating on this theory, the Brooklyn Dodgers have designed a

unique but extremely practical check list. Called a "Report on Players' Weaknesses," it is made out for every player in their vast system, including the parent club.

Each player is evaluated by several experts and a copy of the report given to his manager as a guide. Thus, the check list plays a major part in the continual teaching process.

The data on the report sheet appears on the next page. Go down through the list while visualizing the play of a certain individual. Note how his weaknesses, including several you had previously over-

looked, will snap into mind.

Note also that many of the weaknesses can be corrected easily. For example, take the following pitching weaknesses:

1. Holds ball improperly.
2. Covers first improperly.
3. Conceals pitches poorly.
4. Does not follow through.
5. Steps on heel on release of ball.
6. Allows base runner too big a lead.
7. Does not stand on mound properly.
8. Does not keep eyes on target.

These eight weaknesses (of the 17  
(Concluded on page 49)

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By JACK DOLPH  
Old Deerfield, Mass.

# How Far Is Too Far for the Schoolboy Runner?

**T**HE scarred, sun-cracked object you will observe protruding from these paragraphs is my neck. It has served me usefully for something more than half a century, but this seems as worthy a way to lose it as any.

I'd like to present a profound conviction which, while not at all new in some quarters, is at the moment neither stylish nor popular.

Last June, I started a 17-year-old boy in the New England 20-kilometer A. A. U. Championship Road Race at Greenfield, Mass. The field, a hard-bitten, mature group of "club" runners, was headed by Tommy Crane (the winner), Johnny Kelly (the Boston marathoner and twice Olympic star), and several other name runners. The course was on good footing and not exaggeratedly hilly. The competitors numbered 23 and, with the possible exception of an elderly Scandinavian who ran very well, indeed, included no "characters."

Where the adolescent Zal Colodny finished is, for the purposes of this paper, unimportant. The boy, himself—the way he finished—the way he trained—the things he discovered—the implications from all of these—are important. For the record, he finished eleventh and received, therefore, a tall, handsome trophy.

But he carried away from the judges' stand something which affected him far more deeply than his splendid trophy. Zal jogged home to change that day with a completely new attitude toward distance running—and of himself in relation to it.

As for me, I went home with the frustrated, yet exciting feeling that, if we could impart this same understanding to any substantial proportion of our schoolboy runners, we'd have less concern about the future

of American distance running.

Maybe we'd better back up a little here to see how this came about. Zal's high school running had been neither spectacular nor particularly successful. He ran the half in the spring and cross-country in the fall. In both events he was excelled by others—though he won letters and turned in good, steady performances in each. He was, and is, an average, physically sound, intelligent, and, at the moment, very much surprised schoolboy on his way to college.

What he will do from here on, I wouldn't know. I do know, however, that, if he wishes to, he can make any pretty good college two-miler sweat to beat him within the next couple of years. I can say this not because I see any unusual potentialities in the boy, but because *he has seen the potentialities that are within the reach of many boys.*

During the regular spring track season, Zal came to me and said, "Do you think I could run 12.45 miles?" I told him that what I thought was not important—did he think he could? He didn't "suppose so" but wanted to try it. Would I help him?

I would—on two conditions. One, that he would chuck his training program as soon as he got bored or listless about it. Two, that he would walk off the course the first moment he began to run ineffectually. He agreed to both conditions.

Providentially for this paper, his coaches (I was stuck at the broad jump pits) wouldn't permit him to do any distance training until the end of the season on May 30. I say "providentially" because this isn't the story of a long, graduated program of endurance work but, rather, that of a "conversion"—in both senses of the word—of a half-miler to a distance runner of sorts in a matter of 13 days.

What I want so much to imply is that, in general, the two-digit distances are "impossible" for the young runner largely because they're inconceivable to his coach.

Certainly my brief and rather cautious program of training had little to do with it. Frankly, it was my first opportunity to substantiate a conviction I had been developing from years of coaching schoolboy cross-country—a conviction that we were, traditionally, training our runners with far too little distance and with far too much sustained pace. The persistent voices (raised in *Scholastic Coach* and elsewhere) of certain great coaches have bolstered that conviction.

For the three weeks which remained until the end of the track season, there was little we could do except to theorize and do planned calisthenics. I did insure the boy's adequate protein, mineral, and vitamin intake and checked his mid-season pulse rate with his pre-season normal. His pulse had dropped 12 beats. For the work he was doing, he was dead fit. (If you note horse-training expressions creeping in, it's because I spent many years conditioning thoroughbreds.)

On Saturday, May 30, Zal ran the half at the New England Interscholastic Invitational at Amherst. On Sunday he reported to me and said, "O.K., now what?" I suggested that he warm up with some calisthenics and jog along for an hour with a "taking a walk" attitude of mind—consciously relaxing for a while at every sign of pointed fatigue.

He did this very faithfully, moving off the road on occasion to run along a raised retaining wall, or to jump up in a wooded area to catch a handful of leaves. At the end of the hour he was pleasantly tired and had, to his amazement, covered something more than nine miles.

It was the first time *nine miles* had ever meant anything to him except a figure on the family speedometer! The idea that he could have covered it on foot and at anything more than a walk had been inconceivable to him.

I'll not go into the detail of the nine workouts we accomplished in the 13 days except to say that the long, not unpleasant, jaunts (never more than 10 miles) were alternated with faster, less enjoyable, but thoroughly rewarding "works" of two, three, and four miles—never at exhausting speeds.

(Concluded on page 37)

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by Clifford W. Brown

Foreword by Lew Fonseca, Director of Promotion for American and National Leagues

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No detail of a sound batting style is over-looked. Hitting after the stride, knee flexing, elbow flexing, stance, back swing, pivot, hip-turning, hitting swing—these are but a few of the points discussed in this helpful, easy-to-understand book. By way of illustration, the author has included two series of photographs showing the batting styles of Joe DiMaggio and Ted Williams . . . and explains how a boy can learn both methods of batting.

## CLARY ANDERSON

Coch, Montclair  
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says:

"I feel that it has a special message to boys of teen age. It is very sound fundamentally, and therefore should be a fine teacher."



Just one of many action photos of Ted Williams in the book.

Mr. Brown points out that today's schoolboys, unless instructed otherwise by a coach, are using old-fashioned swinging methods. He explains that today's big-leaguers hitting .300 or over use a different timing which is far more effective.

The author also points out that the average schoolboy starts breaking or uncocking the wrists when the hitting swing starts, whereas good major league hitters hold back the breaking of the wrists until the hands reach the center of the body. Then the wrists are uncocked with lightning speed, and by so doing the ball is hit harder and longer.

Both of these differences are clearly explained in the book in the action pictures of DiMaggio and Williams.

Every coach and athletic instructor should have a copy of "BATTING: As Major Leaguers Do It," by Clifford W. Brown. Regular Price: \$2.50. Special Price to Coaches and Athletic Instructors: \$2.00. Order from:

**VANTAGE PRESS, INC.**  
120 WEST 31st ST., DEPT. SC  
NEW YORK 1, N. Y.

# COACHING the World Over

By EUGENE A. CONKLIN

**H**IGH school coaches the world over are developing radically new techniques to expedite and improve their work. Though some of these methods may prove unfeasible in other localities, most of them can be easily adapted. So, without further ado, let's embark upon an arm-chair expedition to see what's both new and newsworthy in the coaching world.

► In down-under Australia—Melbourne, to be specific—one coach has installed several tape-recording units mounted on small tables, each in a sound-proofed booth roughly the size of a conventional telephone booth.

Team members, and others interested in sports, may outline their problems and request certain information via the tape-recording route. They can do this boldly without fear of middleman intrusion, for the coach personally plays back each and every recording.

And this isn't all. More than 100 lectures have been "taped" on various sports techniques. These lectures are 15 minutes to an hour in length, and are employed by students encountering difficulties somewhere along the line.

Lectures on nearly every sport—football, baseball, basketball, tennis, wrestling, boxing—are available in the tape-recording library. The talks are highly informative and very much to the point, with new subjects being added from time to time.

The students learn much from this set-up, and where individual conferences seem called for these are quickly arranged. Tape, incidentally, is quite economical. It can be erased and used again and again.

► In Paris, France, one scholastic coach goes out of his way to give the mediocre athlete a break. Under his set-up, any student may try for the letter "A," which denotes Achievement. No matter how hopeless a student in physical training may ap-

pear, so long as he sincerely strives to better his performance in any sport, he'll be awarded the "A".

This particular supervisor also holds an annual banquet for youngsters who may never achieve stardom but who have given their utmost in the way of sustained effort during the year.

► In Manchester, England, a high school coach is offering a special course for seniors and post-graduates only. Quite aptly entitled "International Sports," it consists partially of classroom lectures and partially of supervised instruction in fencing, archery, wrestling and jiu-jitsu, cricket, and sports peculiar to various nations.

Every effort is made to include a number of South and Central American favorites to make the course truly international in scope.

The purpose of this course is to provide the student with an all-inclusive knowledge of the world of sports, and it includes the use of visual aids to illustrate focal points.

► A high school coach in Vancouver, British Columbia, has installed a battery of what he calls "foot-ease" machines. These resemble the ordinary weight scale in appearance. The student steps on the machine in his stockinged feet and immediately receives a warm, pulsating, vibrating current, which continues for several minutes.

The pedal extremities are important in every sport and quite properly deserve the best of care. This Vancouver coach has all members of his squad undergo two examinations a season by a chiropodist in order to nip any trivial foot-flaws in the bud.

► Another scholastic coach borrows a Link Trainer (from a local airport) every semester in order to test all varsity aspirants. This device determines their powers of observation and ability to coordinate their impressions.

(Continued on page 36)

# "it's the best!"

SAYS

## Prominent College Coach

This coach's emphatic statement, "It's the best!" came in response to our question: Why is Maple your choice for a playing floor? ALL Coaches queried answered, "Maple," for any basketball floor.



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The plain words above accurately sum up the answers of 200 basketball coaches. (We asked their opinion about Maple flooring in gymnasium and multi-purpose rooms.)

We believe every schoolman and school architect will agree that this is as valid a judgment as could well be obtained. Good coaches have every reason for wanting players' injuries kept at a minimum while confidence and skill are given every chance to develop. They prefer Maple for scores of reasons, such as:

Maple has "give" plus firmness—no "dead" spots—easier on feet and legs—better light reflection— aids peripheral vision by better contrast of court lines, uniformity, less confusion—affords better traction—is smoother, generally more sanitary and less productive of floor-burns.

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FLOOR WITH **NORTHERN** HARD MAPLE  
BEECH AND BIRCH



# Balanced Meals

**T**O be sure of getting all the nutrients they need, boys and girls must balance their foods. Thus, what is lacking in one food can be made up by another.

There's nothing complicated about balancing foods. You don't have to know all about food chemistry. Foods fall into easily identified groups. The fundamental groups, popularly known as the Basic Seven, include:

**Milk and Milk Products.** This includes milk in any form and all kinds of cheese. Students need a quart of milk a day until they reach maturity.

**Meat, Poultry, Fish, and Eggs.** These are the main protein foods. Youngsters should eat two generous servings every day. If eggs aren't on their daily menu, they should try to eat at least four a week. On days when they don't eat meat, fish or poultry, they should eat generous amounts of cheese, eggs, or dried beans (baked beans, lima beans, etc.).

**Green and Yellow Vegetables.** Eat at least one serving every day.

**Oranges, Tomatoes, and Grapefruit.** Eat one or more of these foods, or their juices, every day. If you can't get them, be sure to have a liberal serving of fresh coleslaw or salad greens.

**Potatoes and Other Vegetables and Fruits.** Eat at least one serving (besides potatoes) every day. Some fruits and vegetables should be eaten raw.

**Breadstuffs and Cereals.** Whole grain or enriched breads and cereals are best because they're rich in certain vitamins and minerals. Eat as much as you like, but not to the exclusion of other foods.

**Butter and Fortified Margarine.** Use on bread, cereals, vegetables, and other foods to suit your taste.

To get the nourishment they need, students must eat some foods from each group every day. However, since they eat foods in meals rather than by groups or classes, let's see how these foods can be fitted into a simple menu pattern.

**A good breakfast** includes fruit or fruit juice, eggs or cereal (or both), buttered toast or other bread, and milk.

**A good lunch** consists of a sandwich with a hearty filling, a raw vegetable, a piece of fruit, and milk. With this, the youngster can have a hot soup and any dessert.

**A good dinner** is built around soup, a liberal serving of meat or fish, at least one green or yellow vegetable, potatoes, a generous salad, bread and butter, milk, and dessert.

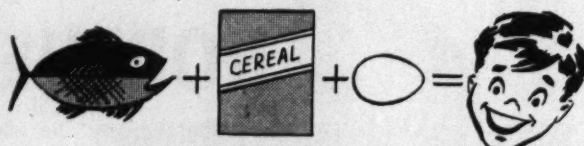
From these menu patterns, it's easy to work out a simple guide for every meal: A person should include

a protein food, a starchy food, a fruit or vegetable, and milk. After that, the individual may eat anything he chooses.

While the body is growing, eating between meals is perfectly all right. The body needs the extra nourishment to take care of the growth process. Extra food is also needed to supply the great amount of energy consumed in daily activities.

Peanut butter sandwiches, prepared cereals, cookies, milk, fresh fruit, candy—are all excellent between-meal snacks. Dried fruits like raisins, apricots, peaches, and prunes will satisfy a sweet tooth at the same time they add to the body's store of precious vitamins and minerals.

However, the youngster should avoid eating a hearty snack just before a meal. It may dull his appetite and keep him from eating other much-needed foods. Whenever he just can't wait until meal-time, a piece of fruit will take the edge off his hunger.



In addition to the right food, a good meal needs the right atmosphere. Atmosphere doesn't necessarily mean candlelight and soft music. It does mean eating quietly, in pleasant surroundings, without annoyance.

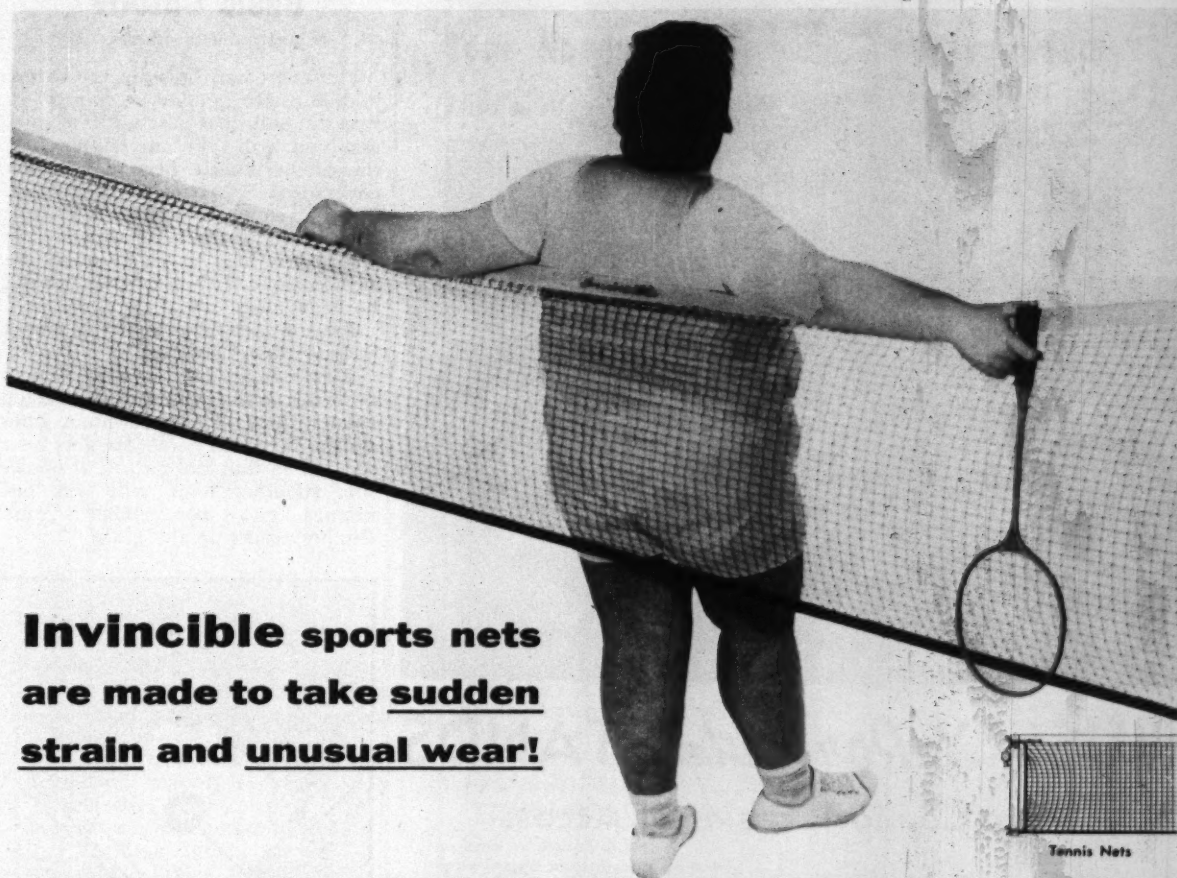
Rushing through a meal or eating when upset or worried interferes with the digestion. While this nervous tension may not completely kill the appetite, it certainly lessens it. Furthermore, it impairs the functioning of the digestive juices.

The student should make a point of eating regular meals at regular times. He should allow himself time for breakfast even if it means getting up a few minutes earlier; and he shouldn't leave his English homework for his lunch period.

In its own way, good humor is a vitamin, too. It's a good idea to have a liberal supply of it with every meal.

Any effort to eat well-balanced meals is sure to pay big dividends. The youngster will see the results in the way he feels and looks.

A little knowledge about foods increases the pleasure of eating. And there's a lot of satisfaction in knowing that your skin grows clearer with every glass of milk you drink, that your muscles grow firmer and your body taller, etc.



**Invincible sports nets  
are made to take sudden  
strain and unusual wear!**

As you know, school sports nets receive all kinds of rugged, unusual treatment. That's why they must be made to take sudden strain without wearing out prematurely.

*Ederer Invincible Nets are created with this purpose in mind.*

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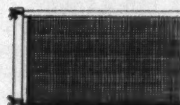
And before even one Invincible net reaches your hands, it passes Ederer's famous **DOUBLE** inspection. Ederer makes nets for every sport. And whether you prefer cotton, linen or nylon, orders for special sizes and shapes are always welcome. You'll find Invincible nets competitively priced and available everywhere in the United States. For the name of your nearest Invincible dealer, write Ederer Division, Chicago 10, Ill.



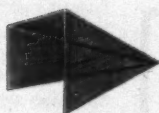
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Badminton Nets



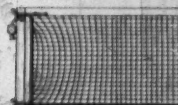
Lacrosse Goal Nets



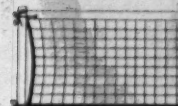
Ice Hockey Goal Nets



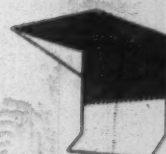
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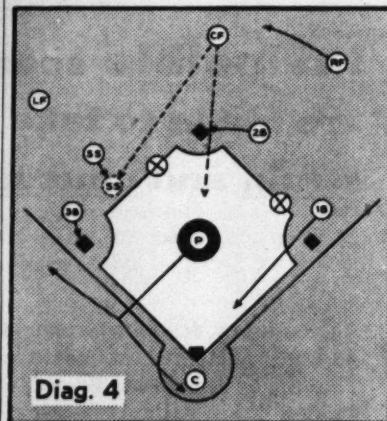
## Basic Cutoffs

(Continued from page 8)

First baseman lines up the throw to home. He gets near enough so that the ball, if it passes him shoulder high, will take one bounce into the catcher's mitt. Second baseman covers first. Shortstop covers second. Third baseman covers third. Pitcher backs up the plate. If the catcher wants the ball to go through, he says nothing. If he wants it cut off, he yells, "Cut it!"

**Diag. 3:** Single to Left Field with Second Base Occupied.

First baseman covers first. Second baseman covers second. Shortstop covers third. Third baseman lines up the throw to home. He gets near enough so that the ball, if it passes him shoulder high, will take one bounce into the catcher's mitt. Pitcher backs up the plate.



**Diag. 4**

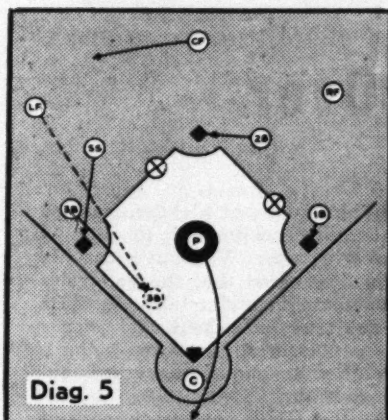
**Diag. 4:** Single to Right or Center Field with First and Second Occupied.

First baseman lines up a possible throw home. Second baseman covers second. Shortstop lines up a possible throw to third. Third baseman covers third. Pitcher breaks halfway between home and third, sizes up the play, and covers accordingly. If in doubt, cover home.

**Diag. 5:** Single to Left Field with First and Second Occupied.

First baseman covers first. Second baseman covers second. Shortstop covers third. Third baseman lines up the throw to home. Pitcher backs up the plate.

The best way to practice these situations is to deploy a team in the field and get up at the plate with a fungo bat and ball. Put a runner on base and another runner beside you. Have the pitcher deliver a ball over the plate. Then fungo your ball to a specific spot and have the runners move just as they would in a regular game.



1. Instruct your outfielders to throw low and hard to the cut-off men. Keep that tying or winning run off second.

2. Make your catcher and third baseman yell in plenty of time whenever they want the throw cut off.

3. In backing up bases, make sure your pitcher is back far enough to do some good.

4. When in doubt about the throw getting the lead runner, don't hesitate to have it cut off. One of the best ways to break up a rally is getting the second runner, or batter, trying to take that extra base.

5. Remember that a smart player is always thinking ahead; so that when a situation arises, he *knows*, not *guesses*, what to do.

6. In lining up a throw, get to your position quickly so that the needed corrections can be made in a nominal amount of time. Besides, no outfielder wants to throw to a moving target.

7. Outfielders must back up each other. They can also help each other by yelling where to throw the ball.

In conclusion, I'd like to point out that I didn't take up extra base hits. Most teams are pretty standard in this respect. We use our second baseman as relay man on extra base hits to right or right-center field, and our shortstop as relay man on extra base hits to left or left-center field. The first baseman, in both cases, is the cut-off man.

It might also be mentioned that with men on second and third, the first baseman will have to be the cut-off man on a "texas league" single to left field. The shortstop, who is chasing the ball, obviously cannot cover third. The third baseman must cover third. The first baseman acts as cut-off man and the pitcher backs up the plate.

On a questionable ball such as this, the first baseman should break in and be ready. If he sees he isn't needed, he can drop back to first.

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Signifies the most advanced step in NISSEN's almost 15 years of designing and building ever-better Trampolines. Nissen craftsmen concentrate on TRAMPOLINES EXCLUSIVELY for schools, colleges, Y's, armed forces, clubs and centers. It's a new "FLASHFOLD" Model. Folds faster and more easily. \*Reg. U.S. Pat. Off.

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PARTS — ACCESSORIES — MINI-TRAMPS — "WEBWING" WEB BEDS

## NISSEN TRAMPOLINE

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Cedar Rapids, Iowa



# Coaching the World Over

(Continued from page 30)

Incidentally, this coach also issues a leather briefcase to all men making his first and second squads. In it, they're supposed to keep their mimeographed team notes and other paraphernalia including articles and magazines dealing with sports subjects. Each briefcase has its owner's name lettered on the outside.

► An extraordinary psychological type of sports clinic is being staged in Vancouver, British Columbia. A "children's Sports Clinic" is held every Saturday for youngsters who are rugged individualists and who cannot seem to participate in group sports.

At the Clinic, they're interviewed,

individually tested, and then worked with until acclimated to playing hard with others. Vancouver coaches have discovered that the youngster who doesn't understand football, baseball, or basketball can usually learn the mechanics of the game if enough time and patience are lavished on him.

At the Clinic, every child on a team has problems to overcome and is on an equal footing with all the others.

Coaches from the various Vancouver high schools donate their services for an hour or two Saturday morning. Attendance is on a purely voluntary basis. During the afternoon, the youngsters are taken to local football, baseball, or other games by an assistant coach who explains the finer points of the game, play by play.

Thus far, the Clinic has converted many a so-called "loner" into a perfectly adjusted group-sport participant. Motion pictures are shown and letters of achievement are awarded at the end of the school semester to those showing satisfactory progress.

► A high school coach in Gander, Newfoundland, is now using closed-circuit television in his high school. The television camera is placed on the playing field, where the first stringers go through their paces. The second squad gathers in the gym to watch the scrimmage or practice contest on a screen.

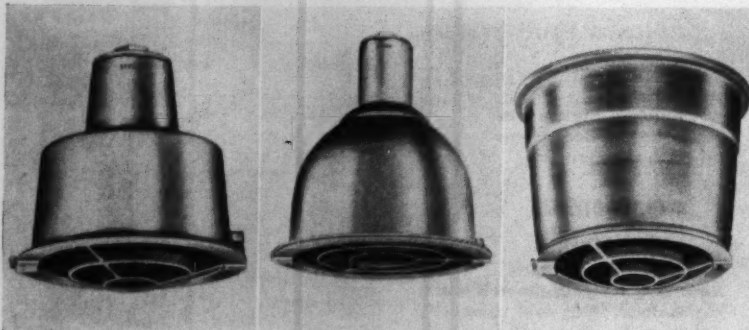
Many films are also shown over the television hookup, and a weekly TV period is set up in the gym to enable all freshmen and junior high students to observe actual close-up scenes of various high school games.

All actual games are filmed and then shown to the students at assembly periods several days later. In this fashion, wide-spread interest is built up.

► In Winnipeg, Manitoba, a high school coach has come up with an unusual public relations stunt in an annual "Mothers Night." A special banquet is held for every varsity athlete and his mother.

The honored guests are also treated with a special display of calisthenics and tumbling, and the student sports program is explained to the mothers. Each mother is presented with a lapel pin as proof

## New Economical Gymnasium Fixtures Have No Reflectors—Give Better Illumination



FLUSH MOUNTING

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SURFACE MOUNTING

### Reflector Flood Lamps Provide Maximum Efficiency for the Life of the Lamp

These new Steber fixtures use R-40, R-52 and R-57 lamps which contain their own reflectors. Light is maintained at a high level because there is no bulky, costly reflector to accumulate dirt and require periodic cleaning. When lamps are replaced, brand new reflecting surfaces are automatically installed and the light output of the units is as high as the day the fixtures were installed. Each unit is equipped with a sturdy aluminum hinged guard with spring-loaded rubber roller snap-in latch. Relamping from the floor is easily accomplished with the aid of clamp or vacuum pole type lamp changer.

Bulletin No. 137-53 gives complete details. Write for your free copy.

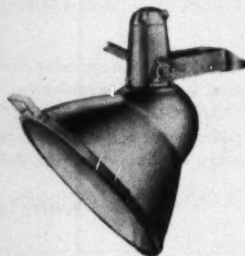
### Floodlights with Impact Resistant Lens

The new, improved Steber Sportsliter is designed to give high level, economical illumination for baseball, softball and football fields, tennis courts, skating rinks and all outdoor areas. The heavy gauge aluminum reflector is finished in Anodal, an exclusive Steber electro-chemical finish that forms a smooth, hard, non-corrosive surface to provide the ultimate in weather resistance.

The new lens used on all enclosed types is thermal shock and impact resistant. This is especially important around sports areas to eliminate lamp and lens breakage and to protect spectators and athletes.

Many other "expensive" features are incorporated in the Sportsliter, yet it is priced to protect your budget.

Write for Bulletin No. 127-53 for full details.



Stretch Your Budget . . . Steber Sales Engineers will be glad to call and recommend quality products at prices that will stretch your budget. We will also furnish lighting layouts without obligation. Write today!

# STEBER

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positive that she's the mother of an active varsity athlete.

► In Calgary, Alberta, a high school coach obtains a list of promising athletic prospects, classified by sports, from the junior high school director.

This list is prepared in the middle of each school term. Then the youngsters are invited by the coach to a special motion picture session in the school gym.

Afterwards, they're enlisted in the "Reserves"—a special squad in football, baseball, and basketball, which practices twice weekly. Each member receives a Junior Letter at the close of the season. Moreover, a special column on "Reserve" activities appears every other week in the local newspaper.

## How Far Is Too Far?

(Continued from page 28)

As a last "blowout" two days before the race, I let him go a good mile which, to his satisfaction and mine, was the fastest of his life. At no time, in the longer "works," did he ever exceed 6-minute miles.

He ran the race in 1:13+, roaring through the last quarter to overhaul a mature "club" runner and then complaining bitterly that he had "had too much left" at the finish!

To quote Zal: "Why haven't you always trained me this way?"

If I was unable to answer him at the moment, I'll answer him here. Given a healthy, well-conditioned, average schoolboy runner, I'll never be frightened to install 10-mile stints as part of the training schedule for middle distances. Unless, of course, some bitter circumstance requires me to cover it on my own aging feet!

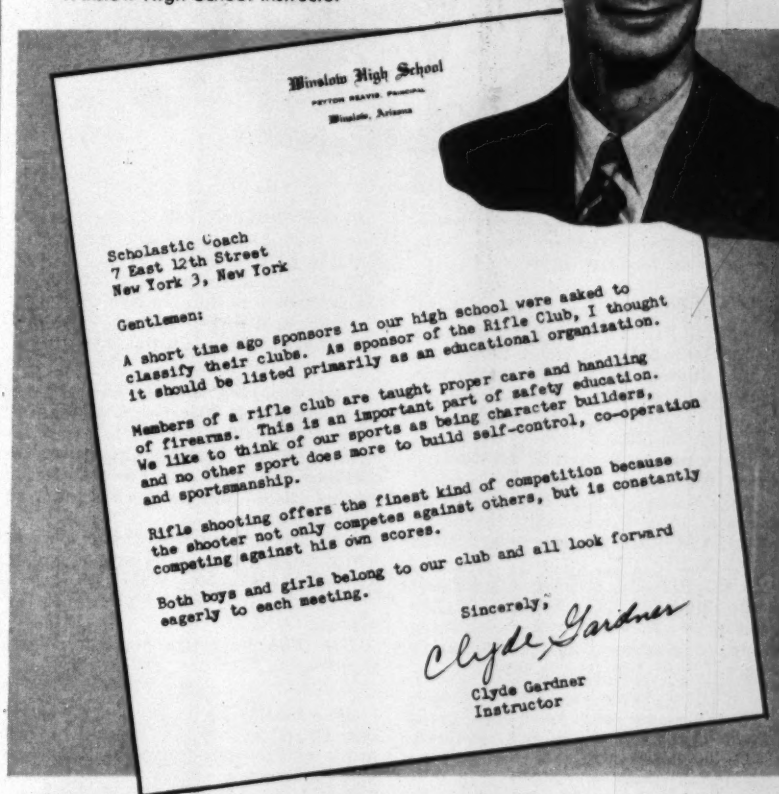
## SUMMER JOB OPENINGS

ARE you looking for a camp job for the summer? Got any athletes who are interested in same? There are many good opportunities available in camps in the New England states, New York, Pennsylvania, and New Jersey. These jobs range from beginning counselors (\$100-160 season) to head counselors (\$400-1000), and include specialists (\$200-400) and dietitians (up to \$500).

Both young men and women are wanted, but the applicant, if inexperienced, must be over 18 years of age with at least one semester of college. Apply in person if you can to Camp Unit, Professional Office, New York State Employment Service, 1 East 19th Street, New York 3, N. Y. If you don't live nearby, you may write for an application.

# "Rifle Club is primarily an educational organization"

writes **CLYDE GARDNER**  
Winslow High School Instructor



Remington will help you plan the organization of a rifle club and the building of a range. As a starter, we shall be glad to send you, free, an interesting, fully illustrated booklet containing instructions on the operation of a rifle club—including information on equip-

ment, marksmanship, target shooting, the construction of rifle ranges, and many other subjects of practical value. Just fill in the coupon and mail it to Rifle Promotion Section, Remington Arms Company, Inc., Bridgeport 2, Connecticut.



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Rifle Promotion Section  
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Please send me, free, the Instructor's Manual on the operation of a rifle club.

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City & State \_\_\_\_\_



# COACHES' CORNER



Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 33 West 42 St., New York 36, N. Y.

**TOM GORMAN**, working behind the plate in Brooklyn, became incensed at the constant ragging from the Dodger dugout. Though the bench was obscured by shadow, Tom was able to identify the miscreants by their voices.

Finally, he blew a gasket. Whipping off his mask, he turned to the Dodger bench and roared, "Van Cuyk—out!" Nobody stirred. Again the irate ump bellowed, "Van Cuyk—out!" No movement. And still another roar, "Van Cuyk—out!"

At this, Charlie Dressen hopped out of the dugout. "Tom," he said, "if you want to chase Van Cuyk, you'll have to go to Kansas City—'cause that's where I sent him yesterday!"

**The character and his pooch** came into the all-night diner and sat down at the counter. "This dog talks," he announced proudly.

"I don't believe it," snapped the counter man.

"All right I'll show you." Turning to the dog, "What's on top of a house?"

"R-r-roof!"

"And how's business these days?"

"R-r-rough."

"And who's the longest hitter in baseball?"

"R-r-ruth."

"Waugh" snarled the counter man, "It's a fake." And he tossed both character and dog out of the place.

"Shame on you," said the character to his dog, as he staggered to his feet.

"Yeah," apologized the dog, "maybe I should have said Mickey Mantle."

**When Jimmy Dykes** was playing-manager of the Chicago White Sox, he once lined a ringing single to center. Upon reaching first, he took a lead—then went into a sort of reverie. His dreams were rudely shattered by a snap throw from the catcher. Desperately, Jimmy dived back to the bag.

Before Umpire Bill Dineen could make his call, Jimmy was screaming, "I made it! I made it!"

Dineen, thumb pointing skyward, looked down at the Chicago manager. "You certainly did, Jimmy," he said soothingly. "But what detained you?"

**After dropping the big one** against his traditional rival, the coach entrained for home. Unable to sleep, he went prowling through the train. He entered the last car, reserved for mental cases, just as the keeper was counting noses.

"... two, three, four," the man in white tallied, then, spying the coach, he asked, "Who are you?"

"I'm a football coach," answered the visitor.

The man in white nodded understandingly, "five, six, seven..."

**Albie Booth**, Yale's immortal "Little Boy Blue," set the grid world on fire in his senior year—until the Elis came up against a wheed-up Georgia eleven. The great Georgia end, Catfish Smith,

perpetrated all sorts of indignities on little Albie. He kept hitting him harder and harder, until Booth blew up.

"Now listen, Smith," he yelled, "there are a couple of things that don't go around here and roughness is one of them."

"Yep," drawled the Catfish, "and you're the other."

**After getting a look** at his pictures in our February issue, that great shot-putter from Texas A. & M., Darrow Hooper, sent us a nice note pleading for three more copies. "The copy you sent us," he wrote, "was devoured in short order, and helped put over some very good points... your fine magazine... is very helpful in training schoolboys."

Darrow is a big, clean-cut, intelligent kid who typifies the super best in athletics. He was wonderfully courteous and cooperative in posing for those excellent action pictures, and we're hoping he pushes that 16-lb. lump of iron into the next county—assuming that county is at least 60 feet away!

**Poor Musselman High** of Inwood, W. Va., has its problems. Since it has no gym, the basketball team must work out in a small, unheated, abandoned church. For home games, Coach Ken Waldeck's boys travel 10 miles to Martinsburg.

Feel sorry for them? Don't! At last report, Musselman was showing muscle in the victory column. With 11 straight triumphs, it boasted the only undefeated team in West Virginia!

**Bobby Garrett**, passing ace who'll be with the Cleveland Browns next fall, majored in Russian history at Stanford. He probably was taking "Steppes" to replace Otto Graham at quarterback. But why should a passin' fool concentrate on the Russian game?

**While on the subject** of Russia, American sports reporters are sitting on pins, needles, and typewriters wondering whether the Soviet will send a track team to the U. S. this summer. How would YOU like to spell such names as Ignatyev, Anufriyev, Tsubulenko, and Knyazev?

**Until Tommy Umphlett** played football for Ahoskie (N. C.) High, it had downright mediocre teams. Umphlett, now a Washington outfielder, was tailback in the single wing at Ahoskie. He kicked, passed, and ran the team to 21 conference victories in a row. Ahoskie was unscored-on in 13 of them.

**After the race**, the owner was giving the jockey a piece of his mind. "A fine jock you are," he scolded. "I distinctly told you to come on with a rush at the corner. Why didn't you?"

"Well," retorted the jock, "it didn't seem quite sporting to leave the horse behind!"

## Sportsmanship, #2

**THE N.Y.U.** two-mile relay team had just defeated Maryland and Providence. But an over-zealous official, unfamiliar with the rules, disqualified the Violets because their third runner had stepped inside the curbless track. (A new rule states that if no harm is done, the lapse may be ignored.)

The runners from Maryland and Providence which had been declared first and second, respectively, went into a huddle, took a quick vote—and then presented the gold first-place medals to the N.Y.U. team!

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glove on the ground, as a sort of scoop shovel. Honus Wagner did that too. He was famous for the way he dug up infield dirt with ground balls he fielded. But balls didn't get UNDER their gloves!

I've always tried to imitate Leo Durocher, who got the ball away as if it were hot. Remember—every step you take with the ball in your hand (before you throw it) is at least one step for the runner. And how many runners are thrown out by a step or less?

However, let me add a word of caution to beginners. Be sure you have caught the ball and have your eye on your target, before you throw

it. Then, don't waste time in making your throw.

Perhaps you aren't the best runner in the world. Perhaps you can't open a new hole in a brick wall when you throw the ball. But you can do the next thing—THINK.

Let me tell you how I try to play this game. As a batter approaches the batter's box, I ask myself: "Is he fast? Is he slow? Does he break

fast from the plate?" I'm trying to find out how much time I have to throw him out, because that will govern how far in I have to play him, or whether I can stay back near the grass and still nail him.

If your arm isn't great—and Lou Boudreau's wasn't—you'll have to play a "short" shortstop, and rely on greater agility to get balls to the right or left. He certainly did it. He has been an acrobatic shortstop. He played closer behind the pitcher than anybody I ever saw at the position.

You'll have to think about the type of pitch that's being thrown and the hitting habits of the batter. Will he "pull" a slow curve if he hits it, or will he fail to get around on the fast ball? Does he hit through the box, and should you fade him that way? Or will he hit this pitch "into the hole" near third?

Then you must think about going into the box and talking to the pitcher to settle him down, if he gets excited.

You must know the habits of your outfielders, and remember to go into the outfield and wave your arms to attract attention for the relay.

You must think about the running speed of the base runner, so that you know when to make the cut-off and try to trap the runner, instead of letting the ball go through to the plate, if it is futile.

And THINK, too, in each situation. With men on first and third, for instance: Where will I throw this ball if it is hit to me? Will I cover second if he steals?

You've got to THINK a lot if you play shortstop—and you might as well begin thinking now.

Then, the last point: PRACTICE.

I have seen Slaty Marion and Leo Durocher work by the hour at shortstop during hitting practice. They were great "glove men." But they wanted to be better. Get used to throwing the ball at each other's chest. It is more easily seen at this height, and it is thrown with less waste of time on double plays.

In your position, your toes should be slightly pointed out, to permit fast moves in either direction. The first step in fielding is a cross-over step, with the foot opposite from the side to which you are going. The knees are slightly bent and the hands are hanging loosely alongside your body. You move forward and down, as the ball is pitched. As the

## "How I Play Shortstop"

(Continued from page 9)

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**T**HAT prince of fellows and peer of shortstops, Pee Wee Reese, needs no introduction to anybody who's read a sports page since 1940—the year the little fellow came up to the Dodgers as a 20-year-old flash from Louisville. This excellent article was prepared originally for "The Little Leaguer" and is reprinted here through the courtesy of the Brooklyn Dodgers—bless 'em.

pitcher throws the ball to the plate, the entire body should be leaning forward. In other words, you are always on your toes.

Never allow the ball to play you. Make up your mind that you will play the ball. Decide, at the last instant, what hop you will field—the short hop (just bounding off the ground) or the high hop (at the peak of the hop). Try to avoid the half hop of the midway point between the peak of the hop and the short hop, because the half-hop is very difficult to handle.

The hands, while fielding the ball, should be relaxed (away from and in front of the body), and should make a slight "give toward the body" as the ball is caught. Whenever possible, the ball should be fielded in front of the body. The knees should be bent and the legs well apart, with the body down low—sort of surrounding the ball.

The first rule must always be observed: Keep your eyes on the ball. As you catch the ball with both hands, grip it with your bare hand and move it to the right to make the throw. The ball should be thrown from the position from which it is fielded.

There are many difficult throws from the shortstop position. Slow bounding balls make it necessary to throw with a quick underhand, side-arm flip, or wrist-snap.

The play deep in the hole toward third requires the long, more powerful overhand throw, with the arm motion of a pitcher's overhand fast ball. Both throws require accuracy and, therefore, much practice.

On the double play, the shortstop must move toward second base slightly, before the play starts, to execute it properly. Many practice hours must be spent in learning how to touch the base with either foot and in releasing the ball quickly.

On attempted steals of second base, the shortstop is required to cover the base many times (particularly when a left-handed hitter is batting). Therefore, he must be constantly on the alert.

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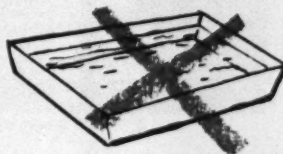
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where the hurdler lets it drop to the ground instead of pulling it on through to the front. If you find a step pattern which shows a short middle stride or where the steps are out of line, get your boy to pull his back knee through and reach out a little more.

### LOW HURDLING

In speaking of the high hurdles, I attempted to show that the hurdler with the higher crotch has an advantage over any other hurdler of equal speed and coordination who's split lower—due to the fact that the boy with the higher crotch doesn't

have to spend as much time in the air over each hurdle.

When we turn to the low hurdles, we find that crotch-split is no longer of any importance. All hurdlers can straddle a low hurdle, indicating that when running over these barriers, the crotch need not be any higher than it is during any race.

No matter what form your sprint-

er uses or how unorthodox he may be, his style of running is (or should be) the most effective for him. Now if you agree to this, then you must also agree that anything which detracts from that form would slow him down.

Leaving the ground for a longer length of time than is absolutely necessary, bending forward too far, or reaching out to the opposite toe would detract from sprinting speed. As there's no necessity for any of these things in order to clear a low hurdle, the low hurdler shouldn't try to imitate high hurdle form.

The low hurdle race is a sprinter's contest. Many sprinters who could never become high hurdlers are champions in the lows. By the same token, many good high hurdlers don't show up well in the lows because they lack sprinter's speed.

Of course in a race between two sprinters of equal ability, the one best able to get over the hurdle would come out on top. Sometimes a hurdler will beat a sprinter in the lows for the same reason. So, though the lows require less form than the highs, there still is a way of getting over them faster than the other fellow.

While I don't believe I can lay down a set pattern for going over the lows, I'd like to point out a few principles which may prove helpful.

The normal number of strides to the first hurdle is 10. As speed is lost through taking more steps than are necessary, it's better to change a boy's start than to allow him to take 11 steps. (You may get an occasional tall boy who's fast enough to take nine strides without slowing down his start too greatly.)

When a boy has trouble getting to the first hurdle in 10 steps, work with his start and in particular with his first stride. Get him to reach out on his first step. It is usually possible to get that first step between 24" and 30" from the starting line, though this is probably more than a sprinter would generally use. A high knee lift with good lean should enable even a short boy to reach the first hurdle in 10 strides.

The actual distance between the take-off and the first hurdle is unimportant except as it affects the speed over the hurdle. Taking off too far back causes stretching and means too much time in the air, while the opposite extreme causes jumping in order to clear. The point

## High and Low Hurdling

(Continued from page 20)

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of take-off won't cause any problems unless the boy is stretching to get to the hurdle or is over-running it.

Both these errors are corrected by working on stride between hurdles rather than adjusting the take-off. One hint which will help in the case of stretching to reach each hurdle is to pull the trailing leg through and reach out with the knee. I will go into this more thoroughly in a moment.

In his approach to the hurdle, the athlete should attempt to increase his body lean a little. On the actual take-off, the body should lean only enough to compensate for the increased knee lift of the lead leg to clear the hurdle. A "tuck" position or diving is unnecessary to clear the low hurdle, as the crotch doesn't have to rise in order to clear the hurdle.

The lead knee is lifted with the lower leg relaxed just as in sprinting. The knee should lift just enough for the foot to clear the hurdle and the leg should not be straightened.

Many times the hurdler will throw the leading foot at the top of the hurdle. This puts the leg in an awkward or unnatural position for running.

#### BENT LEG IS VITAL

Though few hurdlers on either highs or lows can keep a bent leg on top of the hurdle, I believe they should constantly strive for it, as this will prevent them from throwing the foot and also keep them thinking of driving the foot down with the knee for the landing.

It's still important in the lows to get back quickly to the ground. If the knee is driven down just as the foot clears, the landing will be made with the foot under or behind the body. To reiterate: This means that the body can glide over this leg rather than having to rise to get over it.

The trailing knee need only go high enough to clear the hurdle. Bringing the back leg up parallel to the ground is only a waste of time. The knee should pull through over the hurdle and come out to the front of the body before being allowed to drop.

Failure to do this will result in a short first step after landing, a break in the rhythm, and sometimes cause the hurdler to be progressively farther from each hurdle on the take-off.

The knee should not be brought up to the chest, but simply pulled through and reached out for a normal stride.

The arm action should be as close

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to sprinting arm action as possible. The arm opposite the lead leg must be reached out and down as in the high hurdles, but only enough to keep balance.

The arms cannot continue in normal sprinting action because it takes longer to get over a hurdle than it does to take a normal stride. If the arms continue in normal action, they would be possibly a half step ahead of the legs.

Reaching out helps keep the shoulders straight, while reaching down helps maintain a forward body lean. The arm action, then, is similar to that of the highs, except that it isn't as exaggerated. The backward motion of the opposite arm in landing is with the elbow, and the lower arm should not sweep out to the side.

As in any race, form alone won't win. The winner must have speed and a real determination to be a champion. He must be willing to give everything he has between each hurdle from start to finish—excluding the time when he may purposely go into a speed coast to conserve energy.

I maintain this, however. In every athletic skill, there's a most efficient way of performing; and when two men of equal ability and determination meet, the one who's most efficient will win.

Efficiency is form! Some men can win without it, but I cannot help but believe that they'd be even better if they had it.

Some men will never acquire form. They are simply not coordinated enough to perform the required skill. But we certainly won't exclude them from our teams if they can still win points.

An athlete is reported to have answered suggestions that he improve his form by saying, "Youse guys get the form—I'll get the medals!" Perhaps so, but unless you have a boy with the speed of Owens, the coordination of Mathias, and the strength of Nagurski, make him "get the form," too!

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## New Books

- **THE DODGERS' WAY TO PLAY BASEBALL.** By Al Campanis. Pp. 256. Illustrated—drawings. New York: E. P. Dutton & Co. \$2.95.

AS field supervisor and assistant field director of the Brooklyn Dodger spring training camp, Al Campanis is steeped in the famous Dodger system of teaching baseball—the soundest, most modern, and most scientific system extant.

From years of playing, managing, and teaching under this instructional pattern, he's thoroughly conversant with every detail of it, and his book reflects this broad, detailed knowledge.

He covers the game thoroughly and authoritatively. In clear, simple fashion, he fully describes every phase of play.

Under "Defense," he analyzes pitching, catching, general infield play, the first baseman, the combination (short-stop and second baseman), the third baseman, outfield play, and basic defensive plays.

Under "Offense," he fully details the mechanics of batting, bunting, base-running, and sliding. A third section, on "Field Management," expertly delineates the responsibilities involved in coaching or managing, coaching on the bases, signals, and the elimination of hazards.

A fine all-around text, the book can be recommended to players and coaches on every level of play—amateur, semi-pro, and professional.

- **METHODS AND MATERIALS IN PHYSICAL EDUCATION AND RECREATION.** Edited by Charles A. Bucher. Pp. 423. Illustrated photos and drawings. St. Louis: The C. V. Mosby Co. \$6.25.

SIXTEEN specialists in the various fields of physical education and recreation have contributed to this compilation of teaching materials. Applicable to every education and communal level, the book covers nearly 100 different activities. The 13 chapter headings illustrate the scope of the text:

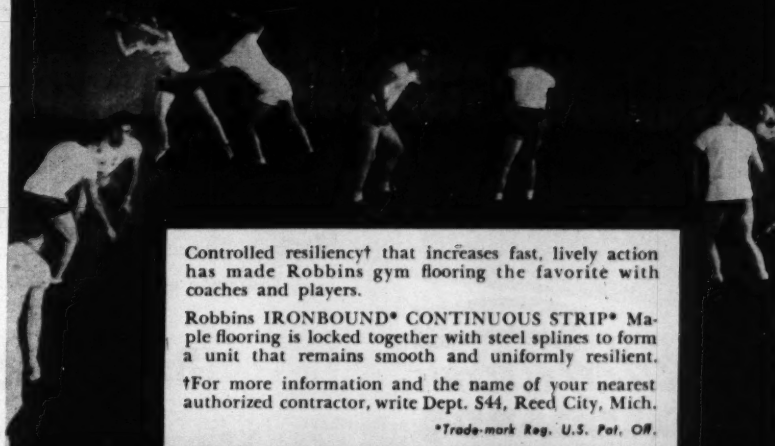
Relationships, aquatic activities, arts and crafts, camping and outdoor recreation, children's games and other activities, dance, dramatics, formal activities, group activities, individual sports and activities, music activities, social activities, and team sports.

The contributors include Charles A. Bucher, Friedrich Febel, Harold T. Friermood, Douglass F. Gibb, Florence K. Jakiel, C. Robert Kase, George H. Krablin, Katherine Ley, Helen T. Martin, Donna Mae Miller, Herman N. Neilson, Gunnar Peterson, Richard W. Tews, Robert W. Tully, Gilbert T. Vickers, and Grace Woody.

Ideally adapted to teacher training institutions, the book also has special value to physical ed and recreational workers outside the teacher-training field such as Y's, youth organizations, armed forces, etc.

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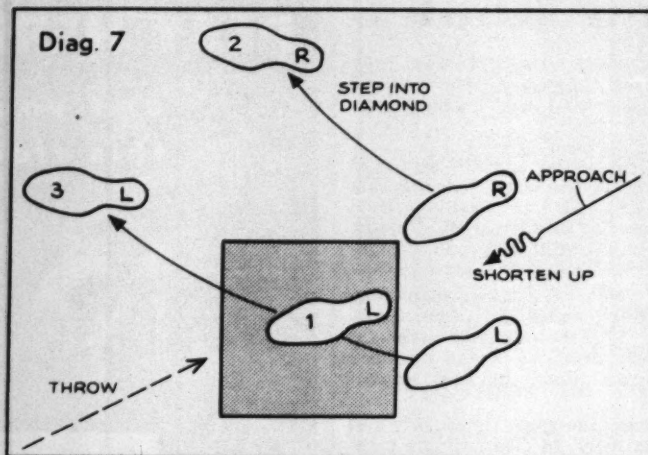
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## Basic Cut-Off Plays

(Continued from page 11)

Once the infielders fully understand all these mental factors, they may be started on the actual mechanics of the play.

Let's first consider the second baseman's coverage and footwork on a grounder to short with a runner on first.

**Diag. 2.** Second baseman gets to the bag as fast as possible, shortening his steps during the last six to eight feet. By using short, choppy steps, he's ready to shift right or left if the ball is already on its way and a little wide.

**Diag. 3.** In his approach, he should try to line himself up with the man fielding the ball. If the ball is far to the right of the shortstop and in close to the base-path or if it comes from the third baseman, the second baseman should try to round into the bag so that his body momentum will be going toward first on his pivot and throw.

To avoid a tough pivot, the boys should be sold on the idea of getting there in time and being set.

**Diag. 4.** We start with a very simple step. Get the bag between the feet, from the instep out. If the throw is good (letter or eye high), hit or step on the bag with the left foot (toe), step back with the right foot, and throw.

As you step toward first, try to throw from where the ball is received. The sidearm flip across the chest is probably faster and more accurate. Always work on getting rid of the ball rapidly.

The next step or footwork is just a more rapid version of the above. Instead of stepping on the bag with

the left foot and then stepping back, the player begins the tagging and throwing movement soon as he perceives the throw is good—even before catching the ball.

Thus, while catching the ball, the player lifts his left foot and kicks the bag with the left toe and throws off the right foot without stepping back. This is a good method to use when you get to the bag in plenty of time and the ball is hit fairly hard and the runner isn't close to second.

The farther to the right the shortstop or third baseman fields the ball, the more the second baseman should try to round into the bag on his approach. On the average grounder, the second baseman in all probability will have to go across the bag using a drag-flick with the left toe (**Diag. 5**) or a step on the inside of the bag with the right foot followed by a pivot (**Diag. 6**).

In either case, he should try to get his body momentum moving toward the direction of the first base foul line.

Let's examine the drag-flick (**Diag. 5**) more closely. When coming into the bag with short, choppy steps and the throw is good (i.e., over the bag), go beyond the bag toward the third base foul line to get the ball.

Catch the ball while planting the right foot beyond the bag, and at the same time flick the top of the bag with the left toe. After flicking the bag, the left foot should point toward first for the throw. This is a sort of hop-skip movement.

The farther the shortstop must go to his left (toward second) to field

the ball, the more the second baseman must move to the far end of the bag to take the throw. This enables him to receive the toss on the back side of the bag, thus eliminating the possibility of getting knocked down by the runner. It also enables him to make a simple body pivot and throw to first.

The second baseman should always try to throw off that back (right) foot. If the runner hits him and the bag at the same time, a limp front leg will eliminate injury and possible upset. If the runner slides into the bag early and gets to the right leg, the baseman should hold the ball to avoid throwing it away.

Insofar as the double play from second to short is concerned, the same principles of approach are observed.

**Diag. 7.** Get to the bag, shorten almost to a step two to three feet behind the bag. If the throw is good (letter or eye high), practically point the toes toward first. Take the throw while stepping on the infield side of the bag with the left foot. Then step forward and slightly in toward the infield with the right foot, and throw.

There's still another good method. If the throw is good, step beyond the bag with the left foot and drag the right toe so that it flicks the outside corner of the bag. Then crow-hop (right foot and left) toward first and throw.

Still another way to make the play is to step on the bag with the left foot, cross the right foot behind the left, then hop and throw. In throwing to first, the shortstop should always try to line up his body and step as directly toward first as possible. This makes for a more accurate throw.

Of course, there's no one way to make the play. A lot depends on the individuals and their physical make-up, and on the way they like to make the pivot.

A lot also depends on the throw, since this usually determines whether to go across, come back, or shift right or left. Any time an infielder fields a ground ball while moving toward second base (between 10 to 20 feet of the bag), we want him to use an underhand toss. He takes the ball out of the glove with his hand and tosses a dead ball underhand, aiming for the letters or eyes, so that it can easily be seen and handled.

When fielding beyond this point and going away from the bag, the player uses an underhand flip from the fielding spot, always aiming for the bag chest or eye high.



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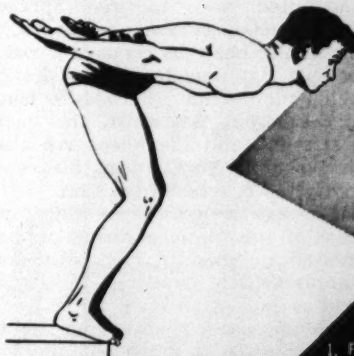
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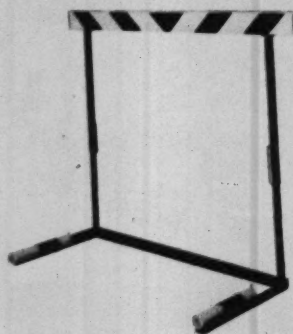
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FIG. 2, correct grip with right hand held flat, palm up, thumb on top, and bat resting across second and third joints of fingers. Left hand is 4" to 6" from knob, palm down, fingertips on top of handle.



## Sacrifice Bunting Skills

(Continued from page 7)

We recommend that the turn normally be made when the pitcher is at the height of his motion. This leaves the batter plenty of time to get set, but doesn't make the situation quite so apparent to the opposition, although the situation may dictate the sacrifice and thus make it fairly obvious.

In the case of a squeeze, we delay the turn until the pitcher has started down through his motion. Here the element of surprise plays a far more important role and is essential to prevent the pitcher from changing the pitch and thus make bunting difficult or all but impossible.

Notice that the weight is evenly distributed, with the feet spread approximately shoulder-width apart. The bunter has thus assumed a comfortable flat-footed stance directly facing the pitcher. The body is bent slightly from the waist, the back is straight, and the knees are also bent slightly forward to insure a comfortable, relaxed position.

The bat is held over the front edge of the plate, assuring an increased number of fair balls and complete plate coverage. It is also held as near as possible to eye level. Since the batter is crouching slightly, this position represents the top of his strike zone.

The advantage is obvious. Any pitch above the bat must be a ball, and the bunter can withhold his swing. In short, the only type of vertical movement the bat performs is downward.

The arms are slightly bent and flexed to eliminate tension, with the bat well out in front of the body. On any low pitch (in the strike zone), the bat should be lowered parallel to the ground. Thus, one hand must never be lower than the other.

A further flexing of the knees on any low pitch will help coordinate the movement so that the bat and the pitched ball will always be in line with the bunter's sight. The

pitched ball should be followed all the way in and the bunter should see it make contact with the bat.

It should be emphasized that there's no reason to lunge or punch at the ball if correct procedure is employed.

There's also no reason to recoil in order to deaden the ball where the bat is held properly. We like our players to hold the bat as shown in Fig. 2. The right hand is held flat, palm face up, with the bat resting across the second and third joint of the fingers. The bat is thus as far forward in the hand as possible while still allowing the thumb to be placed firmly enough on top of the bat to exercise control.

When the ball strikes, the recoil of the bat into the gap formed by the right hand will deaden the ball, so that any pulling of the bat is unnecessary. This last point is most important, as any pulling of the bat in an attempt to deaden the ball will cause unnecessary pop ups and fouls.

Incidentally, the bat should be gripped on the trade mark. Any further intrusion into the bunting surface would be dangerous.

The bat is held from four to six inches from the knob by the left hand. The palm is face down with the fingertips placed on top of the handle. Proper control of the stick should be relatively easy from this position.

Actually, it should be no more difficult to place a bunt down the line than to bunt directly back to the pitcher. Fig. 3 depicts the bunter placing the ball down the first base line. Once the shift of the feet has been made, the bat is set at the angle desired for the bunt.

There's no reason for the bunter to attempt to push the ball toward first or pull the ball toward third. The ball simply is deflected off the angled bat with no effort on the part of the hitter. The change in direction is thus accomplished by the

angle of the bat rather than by any action of the bunter.

In bunting toward first, the angle is set by extending the left arm slightly and flexing the right so that the bat is facing the right side of the infield. The opposite would, of course, apply in the case of a left handed hitter.

The proper way to bunt down third is shown in Fig. 4. Through concentrated practice, the bunter should become so well-acquainted with the bat angle that he can place the ball with consistent accuracy to any spot desired.

We feel that proper adherence to the simple fundamentals discussed above will naturally result in more effective bunting in sacrifice situations and help win ball games for teams on any level.

## Checking Weaknesses

(Continued from page 26)

listed) definitely are in the easy-to-correct category. Other weaknesses such as control, fielding of position, spin on curve ball, etc., involve varying degrees of aptitude, but can be improved by persevering practice.

In the entire list, there are few, if any, weaknesses which defy at least partial correction. Of these, overstriding and sweeping at the ball by the batter are among the most difficult to eliminate.

The coach should remember that baseball is a game of many little techniques and each technique adds polish. So try using this list or a similar one. It can add lustre to your team.

## National Festival

**A**LL aboard, men! The second annual National Sports Festival is just about ready to get underway, and school and recreation men from coast to coast are invited to climb aboard.

The Festival, which will be celebrated from April 19 through May 16, offers an excellent opportunity to dramatize your school physical education and sports program. Each of you can develop your own program in any manner you choose—by demonstrations, sports field days, school visitations, play days, assembly programs, competitive sports events, etc.

For free posters and a brochure containing organizational and activity suggestions, write to National Sports Festival, 1 North LaSalle St., Chicago 2, Ill.



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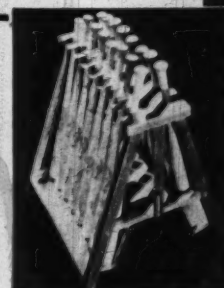


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# National Sports Festival

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The Festival is a national observance that will take place in many communities throughout the United States during the period of April 19 - May 16, 1954. Interested persons in their respective communi-

ties will cooperate in planning activities that call attention to the values of sports and recreation in American life. Individuals and groups, at all age levels, will be encouraged to participate in wholesome recreational activities appropriate to age, sex and physical condition. Community celebrations are to be educational and recreational.

### PURPOSES

To stress the values of well-conducted sports and recreational activities in the community.

To encourage widespread interest and support in sound programs of recreation

and physical education.

To introduce more and more people to the fun and recreational benefits of healthy sports participation.

### PROGRAM OF FESTIVAL

Each community is urged to develop its own program—according to its interests and resources—as a cooperative enterprise involving many citizens and civic groups. A community may decide to carry out activities aimed at the above purposes in a celebration lasting a day, a week, or even

longer during the period set aside for the Festival. The national sponsors suggest activities of the kinds listed in this brochure, and urge that each community program be representative of best thinking of educators, recreation leaders and other forward-looking citizens.

For literature and  
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## NATIONAL SPORTS FESTIVAL

1 NORTH LASALLE STREET, CHICAGO 2, ILLINOIS

## "Here Below"

(Continued from page 5)

Overwhelming evidence to the contrary may be found in the records of our state high school athletic associations and the National Federation.

**W**HAT would the EPC expect of the state? Would they expect it to deemphasize high school sports, to underwrite a sports-for-all program, to eradicate unsportsmanship?

This is presuming an awful lot. We doubt whether the state office could do anything that our high school associations aren't doing now.

The strange naivete of the EPC is perfectly exemplified in the following paragraph:

"Good programs of athletics—like all other kinds of good education—are not to be had at the bargain counter. Such programs can function at full effectiveness only when the school plant contains ample indoor and outdoor space; safe equipment in good condition, for a variety of sports, sufficient in supply that all pupils can play; and a professional staff that is large enough to give leadership to a broad program of activities. It is, of course, considerably more costly to support a program of athletics-for-all than it is to finance athletics-for-the-few; but unless a school has the former and unless it supports it with ample resources, it does not have a 'good' program."

This is the kind of idealistic thinking that leaves you with a helpless feeling. Ever since physical education became part of the regular school curriculum, our professional theorists have been sounding off about "ample indoor and outdoor space," and "safe equipment for all," and "a professional staff large enough for a broad activity program."

Nobody disagrees with this. Everybody's 100% for it. But a mountainous question is left unanswered: Where's all the money to come from?

The EPC report is loaded with this sort of idyllic theorizing. We can respect the Commission for its earnestness, courage, and sincerity of purpose. But we simply can't go along with its unrealistic and often fallacious thinking.

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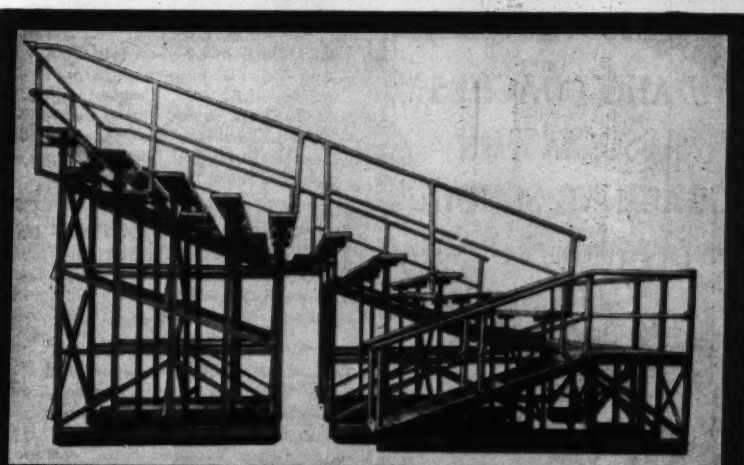
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## COACHING SCHOOL DIRECTORY

The following listings offer an up-to-the-minute picture of the Coaching School scene. Unless otherwise indicated, the directors may be reached at the address given for their school. Next month Scholastic Coach will present a broader, more detailed Directory.

**ADELPHI COLLEGE**—Garden City, Long Island, N. Y. Aug. 9-11. Directors, John E. Sijos, Simpson H.S., Huntington, N. Y., and George H. Faherty (Adelphi College). Course: Basketball. Staff: John Bach, J. Birney Crum, Dan Lynch, others. Tuition: \$15 (includes room).

**ARIZONA ST. COACHES ASSN.**—Flagstaff, Ariz. Aug. 15-22. Director, Joe M. Garcia, Box 61, Litchfield Park, Ariz. Courses: Football, Basketball, Baseball, Track, Training. Staff: Jess Hill, Hank Iba, Art Dickinson, Jack Cramer, others.

**BELOIT COLLEGE**—Beloit, Wis. Aug. 19-21. Director, Dolph Stanley. Course: All Phases of Basketball. Staff: Dolph Stanley. Tuition: \$25.

**CALIFORNIA POLY**—San Luis Obispo, Cal. Aug. 9-20. Director, Al R. Arps, San Fernando (Cal.) H.S. Courses: All Sports. Staff: Chuck Taylor, Homer Beatty, Ducky Dowell, Elam Hill, Jess Mortenson, Kickapoo Logan, others. Tuition: \$28 per week (includes room, board, tuition).

**COLORADO COACHES ASSN.**—Denver, Colo. Aug. 18-20. Director, N. C. Morris, 1532 Madison St., Denver, Colo. Courses: Football, Basketball. Staff: Biggie Munn, others. Tuition: \$10.

**COLORADO UNIV.**—Boulder, Colo. June 14-19. Director, Harry G. Carlson. Courses: Football, Basketball, Track, Baseball, Training. Staff: Ray Eliot, Dallas Ward, Bebe Lee, Forrest Twogood, Frank Prentup, John Rockwell, others. Tuition: \$10. See adv. on page 52.

**CONNECTICUT UNIV.**—Storrs, Conn. Aug. 24-26. Director, J. Orlean Christian. Courses: Football, Basketball, Soccer. Staff: Red Dawson, Len Watters, Bob Ingalls, Ken Loeffler, Hugh Greer, others. Tuition: \$10 (room \$1.75 per night).

**EASTERN PENNA. COACHES ASSN.**—East Stroudsburg, Pa. June 21-24. Director, Marty Baldwin, Box 205, E. Stroudsburg, Pa. Courses: Football, Basketball. Staff: Eddie Erdelatz, Forest Evashevski, Sid Gillman, Ben Carnevale. Tuition: \$40 (includes room, board, tuition, golf, banquet).

## UNIVERSITY OF COLORADO COACHING SCHOOL

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**FLORIDA A. & M. UNIV.**—Tallahassee, Fla. June 14-19. Director, Jake Gaither. Courses: Football, Basketball, Training. Staff: Sid Gillman, Chuck Mather, Frank Brayles, Allyn McKeen, Tom Nugent, Jake Gaither, others. Tuition: \$20 (includes room and board).

**FLORIDA STATE UNIV.**—Tallahassee, Fla. June 10-12. Director, Howard G. Danford. Courses: The Modern Passing Game (Football). Staff: Otto Graham, Bobby Layne, Sammy Baugh, Bobby Thomason, Harry Gilmer, Pete Pihos, others. Tuition: \$15 (includes room). See adv. on page 52.

**IDAHO COACHES ASSN.**—Sun Valley, Ida. Aug. 9-13. Director, Jerry Dellinger, Jerome (Ida.) H.S. Courses: Football, Basketball, Track, Training. Staff: Chuck Mather, Ev Shelton, Stan Heiserman, Joe Glanders. Tuition: \$10, members; \$17, others. See adv. on page 52.

**ILLINOIS ST.-WESTERN ILL.**—Macomb, Ill. June 8-9. Directors, Ray Hanson, Western Illinois St. College, Macomb, Ill., and Howard J. Hancock, Illinois St. Normal U., Normal, Ill. Courses: Football, Basketball. Staff: Forest Evashevski, Joe Hutton. Tuition: Free. See adv. on page 52.

**INDIANA BASKETBALL**—Kokomo, Ind. Aug. 5-7. Director, Cliff Wells, Tulane U., New Orleans, La.

**INDIANA ATHLETIC ASSN.**—Bloomington, Ind. Aug. 8-11. Director, L. V. Phillips, 812 Circle Tower, Indianapolis, Ind. Courses: Football, Basketball. Staff: Ray Eliot, Bernie Crimmins, Branch McCracken, others. Tuition: \$1, state coaches; \$10, others.

**KANSAS COACHING SCHOOL**—Wichita, Kans. Aug. 18-22. Director, E. A. Thomas, 1300 Topeka Blvd., Topeka, Kans. Courses: Football, Basketball, Training. Staff: Duffy Daugherty, Bill Meek, others. Tuition: \$10.

**MICHIGAN UNIV.**—Ann Arbor, Mich. June 21-July 2. Supervisor, Howard C. Leibee. Courses: Football, Basketball, Track, Golf, Scouting, Training. Staff: Bennie Oosterbaan, William Perigo, James Hunt, Don Canham, Albert Katzenmeyer, Clifford Keen. Tuition: \$20, residents; \$30, non-residents.

**NORTHERN MICHIGAN COLLEGE**—Marquette, Mich. Aug. 5-7. Director, C. V. (Red) Money. Courses: Football, Basketball, Track. Staff: Bennie Oosterbaan, Phog Allen, Jim Kelly. Tuition: \$12 (includes room and meals).

**NEVADA UNIV.**—Reno, Nev. June 14-19. Director, J. E. Martie. Courses: Football, Basketball, Training. Staff: Jim Tatum, Phog Allen. Tuition: \$15, state residents; \$20, others.

**NORTH CAROLINA COACHES ASSN.**—Greensboro, N. C. Aug. 9-13. Directors, Bob Jamieson and Smith Barrier, Drawer Z, Greensboro, N. C. Courses: Football, Basketball, Baseball, Track, Training. Staff: Wally Butts, Gomer Jones, Bill Earley, others. Tuition: \$5, members; \$7.50 and \$10, others; \$5 for credit hours.

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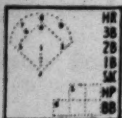
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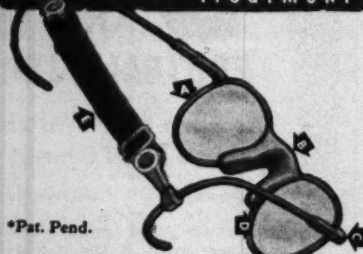
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**NORTHEAST MISSOURI ST. TEACHERS**—  
Kirksville, Mo. July 22-23. Director, Dr.  
William Healey. Courses: Football, Bas-  
ketball, Track, Training. Staff: Terry Bren-  
nan, Jack Cramer, others. Tuition: \$7.50.

**OHIO FOOTBALL**—Springfield, Ohio. Aug.  
9-13. Directors: James A. McDonald and  
L. G. Ronemus, Senior H.S., Springfield,  
Ohio. Staff: Duffy Daugherty, Woody  
Hayes, Carroll Widdoes, Sid Gillman,  
others. Tuition: \$15.

**OKLAHOMA COACHES ASSN.**—Oklahoma  
City, Okla. Aug. 8-12. Director, Clarence  
Breithaupt, 3420 N.W. 19 St., Oklahoma  
City. Courses: Football, Basketball. Staff:  
Don Faurot, Gomer Jones, Bowden Wyatt,  
others. Tuition: \$10.

**OREGON UNIV.**—Eugene, Ore. June 14-19.  
Director, Dean Paul Jacobson, School of  
Education, U. of Oregon, Eugene, Ore.  
Courses: Football, Basketball, Track, Base-  
ball, Wrestling. Staff: Red Sanders, Bob  
Feerick, Bill Borchert, Don Kirsch, Bill Bow-  
erman, others. Tuition: \$14.

**PENNA. ST. COLLEGE**—State College, Pa.  
Director of Summer Sessions, Room 103-D,  
Burrows Bldg. Inter-Session, June 8-25;  
Main Session, June 28-Aug. 7; Post-Ses-  
sion, Aug. 9-27. Courses: Camp Counsel-  
ing, Coaching, Health Education, Intra-  
mural, Administration. Staff: Regular Uni-  
versity Faculty. See adv. on page 52.

**SHERIDAN WRESTLING CLINIC**—Bethlehem,  
Pa. Aug. 8-14, 15-21, 22-28. Director,  
William Sheridan, Lehigh U., Bethlehem,  
Pa. Staff: Ralph Williams, John E. Engel,  
Gerald G. Leeman. Tuition: \$30 (includes  
room and board).

**SOUTH CAROLINA COACHES ASSN.**—Col-  
umbia, S. C. Aug. 1-6. Director, Harry  
Hedgepath, 1623 Harrington St., New-  
berry, S. C. Courses: Football, Basketball,  
Training. Staff: Ray Eliot, Red Sanders,  
Eddie Hickey, others. Tuition: members—  
\$5 one course, \$7.50 for both; non-mem-  
bers—\$10 one course, \$15 for both.

**SOUTH DAKOTA ATHLETIC ASSN.**—Huron,  
S. D. Aug. 17-20. Director, R. M. Walseh,  
Pierre, S. D. Courses: Basketball, Football,  
Track, Six-Man Football. Staff: Chuck  
Mather, C. J. Papik, others. Tuition: Free.

**TENNESSEE ATHLETIC ASSN.**—Cookeville,  
Tenn. July 28-31. Director, P. V. (Putty)  
Overall, Tennessee Polytechnic Institute,  
Cookeville, Tenn. Courses: Football, Bas-  
ketball, Track. Staff: Darrell Royal, Wade  
Walker, Paul S. McBrayer. Tuition: Free.

**TEXAS COACHES ASSN.**—Houston, Tex. Aug.  
9-14. Director, L. W. McConachie, 2901  
Copper, El Paso, Tex. Courses: Football,  
Basketball, Track, Baseball, Training. Staff:  
Bobby Dodd, Red Sanders, Frank Broyles,  
Jess Neely, Dudey Moore, Ed Hickey,  
others. Tuition: \$13, members; \$16, others.

**UPSTATE NEW YORK BASKETBALL**—Delhi,  
N. Y. July 1-3. Director, Edward J. Shalkey,  
Delaware Academy, Delhi, N. Y. Staff:  
Dudey Moore, Taps Gallagher, Harold  
Bradley. Tuition: \$15 for one; \$25 for two  
men from the same school. See adv. on  
page 52.

**UTAH ST. COLLEGE**—Logan, Utah. June 1-5. Director, John Roning. Courses: Football, Basketball, Baseball, Training. Staff: Jim Tatum, Tippy Dye, others. Tuition: \$10. See adv. on page 52.

**VIRGINIA H.S. LEAGUE**—Blacksburg, Va. July 1-3. Director, Frank O. Moseley, Virginia Polytechnic Institute, Blacksburg, Va. Courses: Football, Basketball, Baseball, Track, Training. Staff: Jim Tatum, Warren Giese, others. Tuition: \$5, state; \$10, others.

**VIRGINIA ST. COLLEGE**—Petersburg, Va. July 6-10. Director, S. R. (Sal) Hall. Courses: Football, Basketball. Staff: Jim Tatum, Chuck Mather, Duddy Moore.

**WASHINGTON COACHES ASSN.**—Seattle, Wash. Aug. 15-21. Director, A. J. Lindquist, 3215 E. Mercer, Seattle. Courses: Football, Basketball, Baseball, Track, Training. Staff: Jack Curtice, Bruce Drake, Earl Johnson, Kickapoo Logan, others. Tuition: Free, members; \$10, others.

**WEST VIRGINIA UNIV.**—Morgantown, W. Va. June 2-21, 21-28, June 28-July 2, July 4-9. Director, R. O. Duncan. Courses: Football, Basketball, Baseball, Wrestling, Athletic Administration. Staff: Branch McCracken, Chuck Mather, Art Lewis, Red Brown, others. Tuition: residents—\$25.75 full six weeks or \$5 per credit hour; non-residents—\$40.75 full six weeks or \$8 per credit hour.

**WISCONSIN COACHES ASSN.**—Madison, Wis. Aug. 9-13. Director, Harold A. Metzger, 1809 Madison St., Madison, Wis. Courses: Football, Basketball, Baseball, Track, Tennis, Wrestling. Staff: Ivy Williamson, Bud Foster, Bill Vickroy, others. Tuition: \$1 members and students, \$10 non-members.

## BASKETBALL RULES CHANGES FOR 1954-55

**B**ASKETBALL'S controversial one-and-one rule was bounced out of the code by the National Basketball Committee at its annual meeting on March 22. Instead of providing a second free throw if the first is missed, the new statute will give a second free throw after each successful charity shot on all common personal fouls during the first 37 minutes of play. If the first shot is missed, the ball will remain in play.

The automatic two-shot foul penalty will continue to be in effect for the last three minutes.

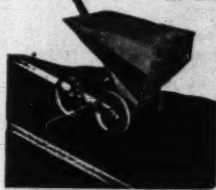
The only other major action of the NBC was returning the game to halves instead of quarters. However, this will apply only to the college game. High school, AAU, and other games will continue the quarter system.

The bonus throw was put into the code to place a premium on good shooting and at the same time make it tougher on the offender. The idea behind the reversion to the two-half system was to reduce stalling in the late minutes of the periods.

## BASEBALL AND SPRING SPORTS RYAN'S H. & R.

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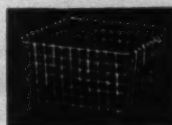
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- ☐ Literature on Adjustable Basketball Backboard
- ☐ Information on Gym Mat Rebuilding Service

### ALUMINUM ATH. EQUIP. (43)

- ☐ Brochure on Aluminum Spill-Proof Hurdle

### AMERICAN WIRE (53)

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### AWARD INCENTIVES (44)

- ☐ Catalog on Trophies, Medals, Plaques, Ball Charms, Buttons, etc.

### BENSON OPTICAL (54)

- ☐ Information on Athletic Glasses

### BERLIN CHAPMAN (49)

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### BIKE WEB

- (Inside Back Cover)
- ☐ Coaches and Trainers Handbook

### CHAMPION KNITWEAR (23)

- ☐ 1954 General Athletic Equipment Catalog

### COACHING SCHOOLS

- Further information on
- ☐ Colorado U. (52)
- ☐ Florida St. U. (52)
- ☐ Idaho Coaches (52)
- ☐ Ill. St.-West. Ill. (52)
- ☐ Pennsylvania St. (53)
- ☐ Upstate N. Y. (52)
- ☐ Utah St. (52)

### CORTLAND RACQUET (39)

- ☐ "Tennis Tactics" Book
- ☐ Badminton Book
- How many \_\_\_\_\_

### CRAMER CHEMICAL (40)

- ☐ Information on Training Supplies and Textbooks

### DAYTON RACQUET (46)

- ☐ Rules and Court Layouts For Badminton and Tennis

### DUNLOP RUBBER (54)

- ☐ "How to Improve Your Tennis Game" by Vinnie Richards
- How many \_\_\_\_\_

### EDERER DIVISION (33)

- ☐ Catalog of Complete Line of Invincible Nets for all Sports

### E-Z WALK (44)

- ☐ Information on Handy Padding Material

### FAIR PLAY (44)

- ☐ Catalog on Electric Scoreboards

### FENNER-HAMILTON (44)

- ☐ Literature on Web Bed Trampoline

### GENERAL SPORTCRAFT (2)

- ☐ Official Game Rules Brochure
- ☐ Rules Booklets for Badminton, Deck Tennis, Shuffleboard, Table Tennis, Bat Tennis

### GRISWOLD, LARRY (56)

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### H. & R. MFG. (53)

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### HILLERICH & BRADSBY (6)

- ☐ Famous Slugger Yearbook
- ☐ Official Softball Rules

### HILLYARD CHEMICAL (25)

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### HOUSE OF HARTER (51)

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### HUNTINGTON LABS. (17)

- ☐ Basketball Coaches Digest (Free to coaches, 50¢ to others)

### HUSSEY MFG. (34)

- ☐ Catalog on Steel Portable Bleachers
- ☐ Water Sports Equipment Catalog

### JOHNSON & JOHNSON (4)

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Nylon reinforced  
Custom made to fit your frame

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Wall chart, FUNDAMENTALS OF TENNIS \$1.00. 18" by 25", this chart has 18 sketches and diagrams with instructions for forehand, backhand, serve, volley, footwork, court positions and placement of shots. It is constructed of heavy ledger paper and will take the wear and tear of bulletin board posting.

Orders must be accompanied by remittance. Satisfaction guaranteed or your money back.

H. Driver, Frost Woods, Madison 4, Wis.

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April, 1954

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in 4 simple steps used by Duke Wyre, Head Trainer of the University of Maryland

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*Bike* tapes have a quick sure grab that leaves no unstuck places—the job stays put. *Bike* Trainers Tape has the special adhesive that resists the loosening effects of perspiration and keeps irritation down to a minimum. And they're easy to handle. So to do a good job for your boys in preventing and caring for injuries, use the tape the leading Trainers use —*Bike* Trainers Tape.



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**BIKE Formula 87**—highest quality tape obtainable—laboratory tested for ideal protection during drills and actual play.

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**BIKE General Purpose**—quality with low cost, real economy in a lightweight tape for general use.



1. A two-inch tape is applied to the middle of the arm, goes up over the shoulder to a point in the middle of the back. Several strips are then added in the same general direction to reduce the pull on the arm.

2. The felt doughnut placed over the shoulder joint (see Fig. 1), is held in place by running tape over the shoulder. The tape is pulled down hard over it to force the device back into position. See Fig. 2.



3. About 6 lateral strips going from middle of back around arm to the center of the chest, should be added until the whole dressing feels secure. When the taping is complete, use a BIKIE Charley Horse Wrap—a heavy elastic bandage—to set the adhesive strapping firmly. Wrap in a continuous figure eight.

4. One- and one-half inch tape is applied directly over the wrap to anchor the Charley Horse Wrap into place. Then fashion a sling from one- and one-half inch tape. This serves to support the boy's arm. See Fig. 4.

Photos are from new color film, "Athletic Injuries—Their Prevention and Care" produced by the Bike Web Company. Available for loan on request.

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TOUGH**



**IT'S  
RUGGED**

**DAWHIDE  
IS  
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**A modern — tough — non-freeze — non-slip lacing material  
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